

Famous Artists Course for Talented Young People
Famous Artists Schools, Inc., Westport, Connecticut

Section

1

The artist's materials— pencil and ink

Guiding Faculty

Albert Dorne, Founder
[1904-1965]

Norman Rockwell
Al Parker
Ben Stahl
Stevan Dohanos
Jon Whitcomb
Robert Fawcett
Peter Helck
Austin Briggs
Harold Von Schmidt
George Giusti
Fred Ludekens
Bernard Fuchs
Bob Peak
Tom Allen
Lorraine Fox
Franklin McMahon

Ben Shahn
Doris Lee
Dong Kingman
Arnold Blanch
Adolf Dehn
Fletcher Martin
Will Barnet
Syd Solomon
Julian Levi
Joseph Hirsch

Milton Caniff
Al Capp
Dick Cavalli
Whitney Darrow, Jr.
Rube Goldberg
Harry Haenigsen
Willard Mullin
Virgil Partch
Barney Tobey



Collection of Rijksmuseum Kröller-Müller Otterlo, Holland

Van Gogh's vision of the world was unlike any other artist's. An anguished man, he could not see serenity, even in such a pastoral scene as this. Here, in *Road with Cypress*, he used the texture of his paint, in thick, frantic, short strokes, to set all of nature on edge.

When you look, do you see?

"To look," said one artist, "is not necessarily to see." If you are one of those people who look without really seeing—and most of us are—you'll be amazed at what you'll discover when you begin to paint. You'll start to see as an artist does, with new awareness and feeling; you'll respond to your world as if you were seeing it for the first time in your life. Things you may never really have noticed before will delight you—the many colors on a sunlit hill, a bird's soaring grace, the filigree of branches black-etched on a winter sky.

You may find beauty in some things that seem ordinary to other people. Don't be afraid of that. Try to see through your own eyes—not through your friend's or your cousin's or those of someone who wrote a book about art. Let yourself feel, respond to whatever appeals to you—it doesn't matter what it is. There was an artist named Chardin who painted still lifes of the simplest homely objects—a loaf of bread, an old water pitcher, a wooden table. To him, they were beautiful things and he makes us see them that way too. He wasn't afraid of his own responses. Don't be afraid of yours. They're the only right ones for you. It may be that you'll discover that the shapes of things are what interest you, or possibly colors or lines in nature or textures. Follow your own inclinations and instincts as you explore ways of expressing yourself in art. Unbend, relax, trust yourself.

Van Gogh's responses were certainly his own. Look at his painting, *Road with Cypress*, on the left. To someone else that tree might have appeared quiet and stolid, like a sentinel. But to Van Gogh it seemed to be a moving, writhing thing, reaching anxiously toward the sky. He used his materials to paint it that way. Look at the movement in those heavens. Does an evening sky seem that restless to you?

Use your imagination

A great art teacher, Robert Henri, said, "An artist who does not use his imagination is a mechanic." That's true, of course, of all kinds of artists—poets, writers, sculptors, architects—as well as painters. Henri also said, "Persons and things are whatever we imagine them to be."

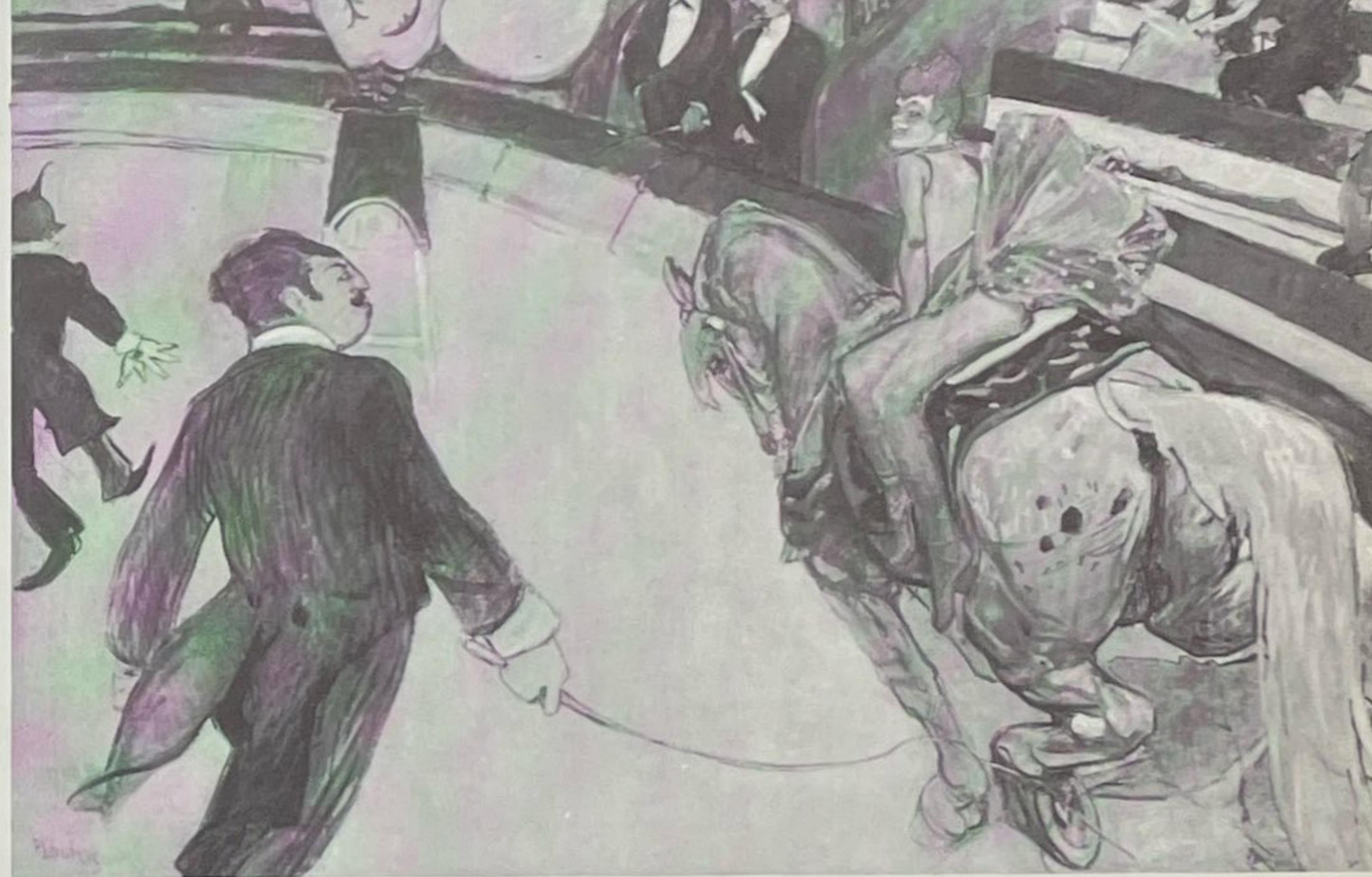
Have you ever been frightened by some ordinary thing that seemed to be, for a moment, terribly scary? Walk by a huge tree on a wild, stormy night. Its long moving, fingery shadows can make you run, terrified, for home, even though you know that same tree will look harmless, even comforting, in the warm, reassuring light of morning. That's what Henri meant when he said, "Persons and things are whatever we imagine them to be."

An artist, using his imagination, can turn an ordinary thing, like the tree, into something special. Look at the picture at the bottom right. Ben Shahn, who painted it, calls it *Vacant Lot*. That's an ordinary subject—one you know well. Here's what Shahn says about it: "The brick wall... was a symbol, a symbol of my own terrible loneliness, of my sense of imprisonment as a child." You can see that in his imagination that wall was a great, formidable barrier. And his boy was isolated and tiny in the vast space of the lot, against the great wall. This may not have been the way it really was, but it is the way Shahn saw it when he began to paint. No one who has ever been lonely can look at this picture without understanding. It's as though Shahn's feeling about loneliness was so strong he made the scene more the way it was than it was in reality. "Persons and things are whatever we imagine them to be."

You're going to have fun learning to look at things as an artist does, learning to put into your drawings and paintings what you see with your own eyes and mind and heart. You'll be aware of the world as you never were before—and that will make you richer for the rest of your life, no matter what you decide to be.



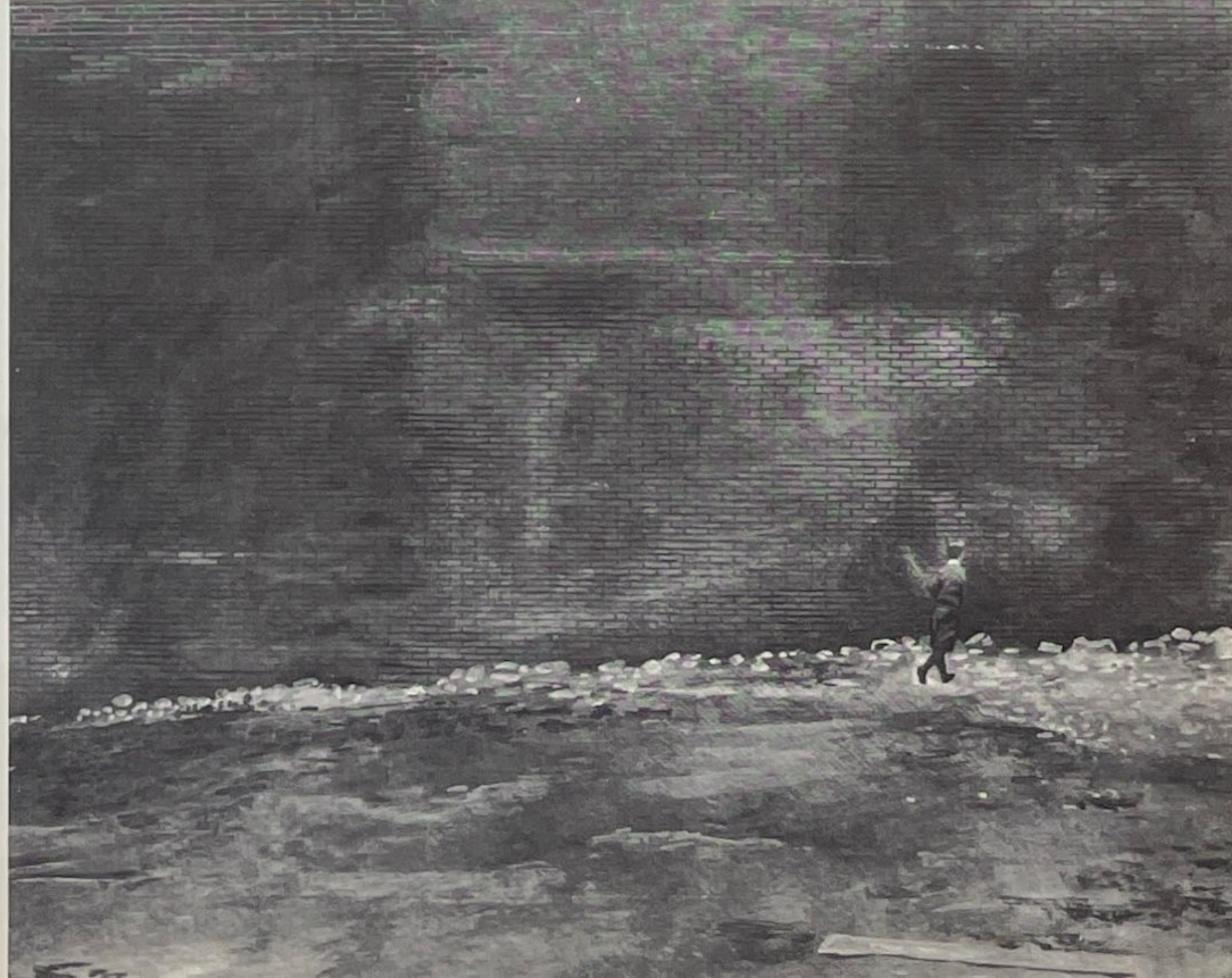
The Circus
The Louvre, Paris
Cliché des Musées Nationaux

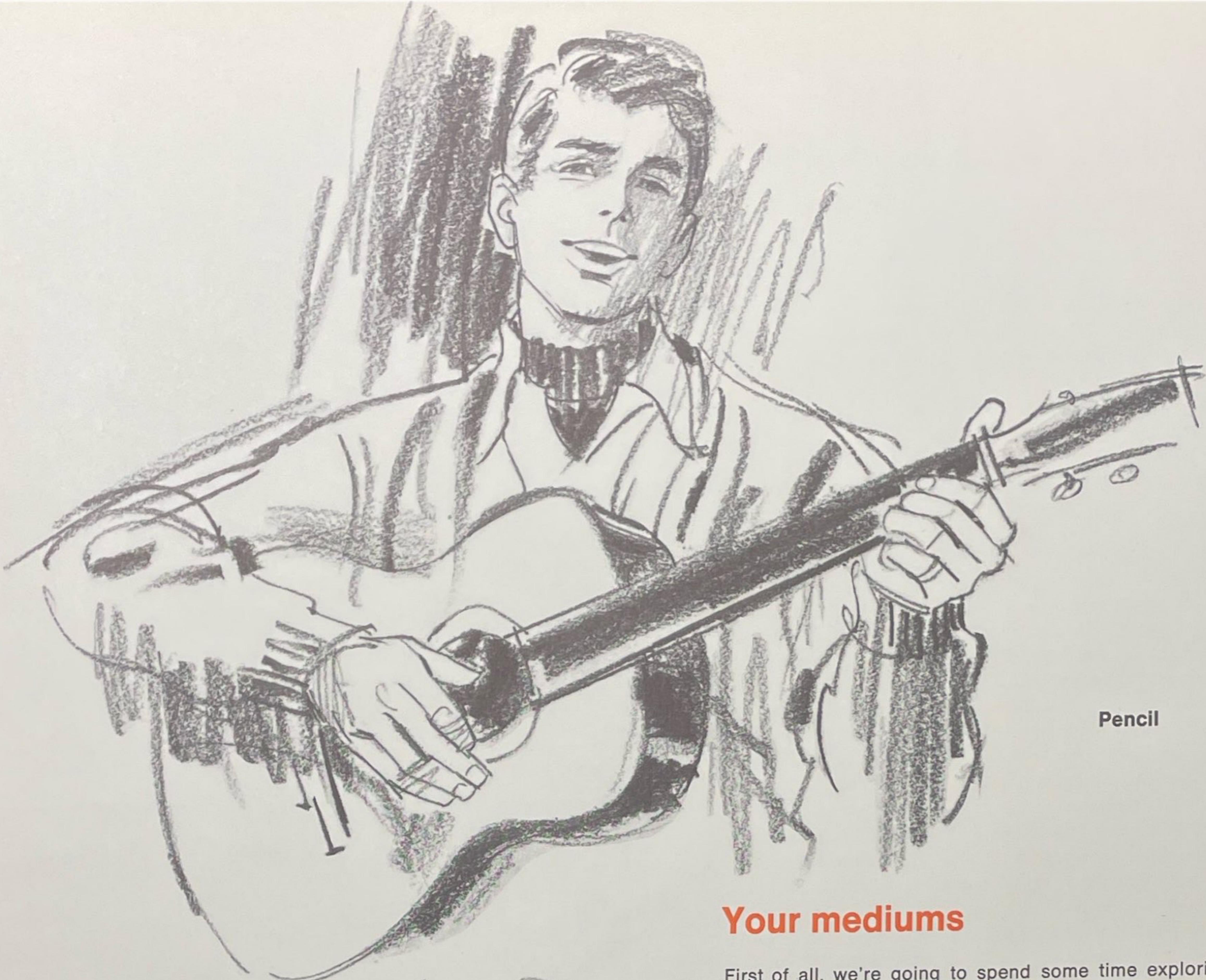


In the Circus Fernando: The Ring Master
The Art Institute of Chicago
Joseph Winterbotham Collection

In this painting, *Vacant Lot*, Ben Shahn has told us, in the language of art, of the loneliness of his boyhood. As he saw this scene in his imagination, the wall was a great barrier, ominous and cold, and the boy so small in relation to it, and so alone. Looking at this picture, it isn't hard to understand how he felt.

Wadsworth Atheneum, Hartford





Your mediums

First of all, we're going to spend some time exploring the tools and materials you'll be using to paint and draw. Even if you're a beginner you already know about some of them — pen and ink, certainly, and possibly watercolor and oil, pastels, charcoal and tempera. Artists call these materials, and many others, *mediums* — literally, the *means* by which they bring their creative visions to life. Without mediums there wouldn't be any art. Yet they aren't artistic in themselves. They're only the raw materials, useless and lifeless until someone picks them up to create something of his own.

Exploration — the artist's way

Artists never stop exploring with mediums. They've been developing techniques, trying different tools since something like 25,000 years ago, when the first artist picked up a charred stick and drew a picture on the wall of his cave. You'd think they'd have tried everything possible by now, but they haven't. Exploring with materials this very day is just as exciting, just as full of freshness and newness as it ever was.

Let's start our exploring with the two mediums you know best of all — pencil and ink. You've been using them all your life, although probably mostly as writing tools. They have a rich history as drawing materials, though, and that's how we'd like you to think of them from now on.

As you work with these mediums you'll keep discovering more and more about them. You're going to find that even your plain old pencil can perform tricks you never dreamed of. We'll show you some techniques that will be new to you; we'll open ideas about tools to use with ink that you've never tried. After a while you may come up with ways of working with these mediums that are new to us too. All it takes is imagination and the courage to try.





Practice — the first steps

To draw as well as you want to you'll need to learn to handle your tools and materials with skill. That takes practice. Lots of it. We want you to work with these mediums very diligently until you become so familiar with them, so in tune with them, that someday you won't even think about them as you sketch and draw. Then they'll be what they are to artists — extensions of your creative eye and hand.

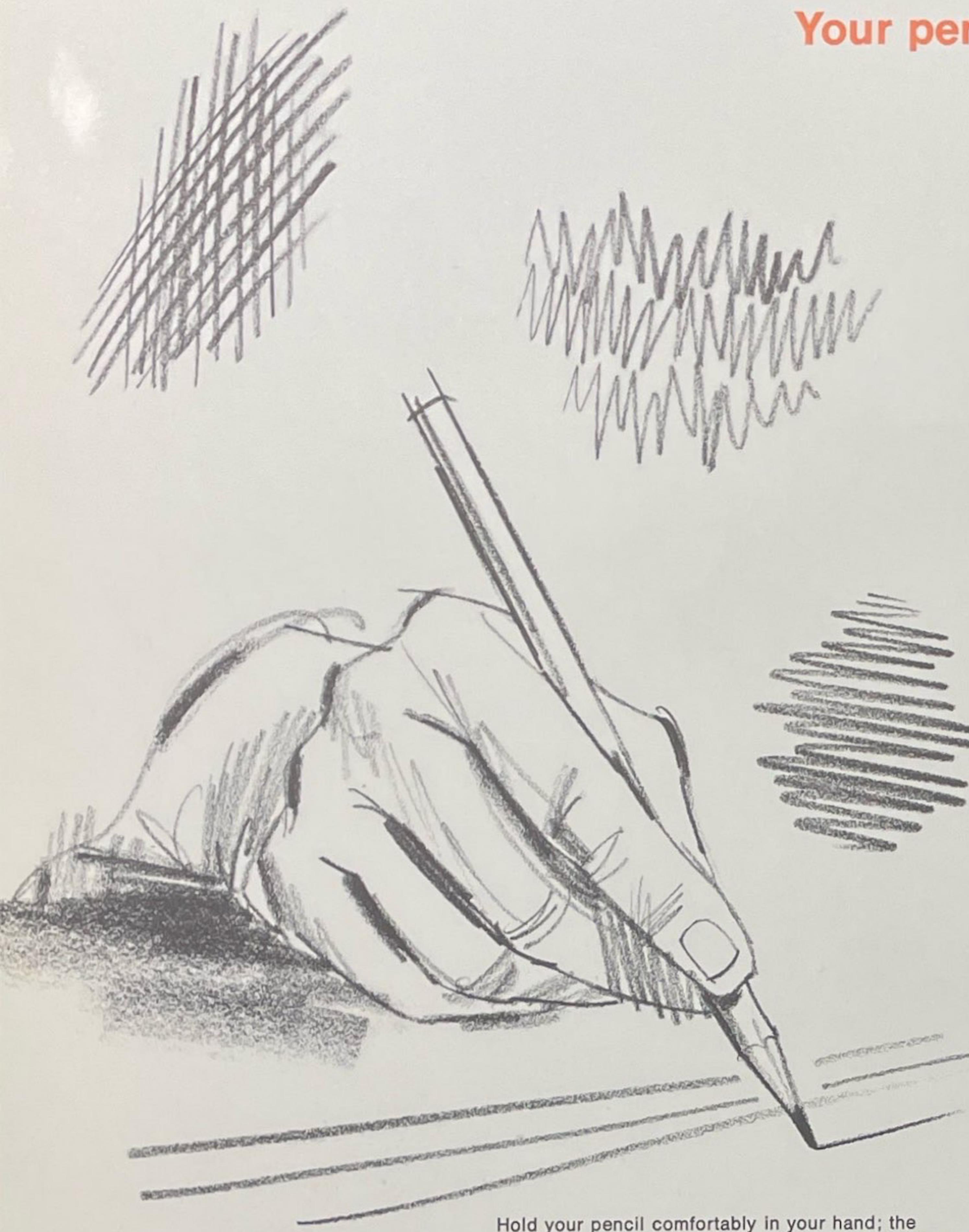
Confidence — freedom

It will take you a while to make your pencils, pens and brushes behave the way you want them to, so don't get discouraged. At first we want you to play around with them as freely and boldly as you can. Let them roam and wander over your paper. Don't just move your hand — stroke with your whole arm, move your whole body. Scribble, try making all the marks and lines you can think of. That's the way artists test their mediums. On one of the following pages you'll see that we suggest you spend some time just doodling. Don't be surprised at that. It's fun, and a good way to get acquainted with these mediums. After you experiment and explore with your pencils, pens, and brushes, you'll be amazed at what you can make them do.

When you begin to draw pictures we want you to keep right on being free. Don't tighten up and try to draw something very good right away. It's better at first to do many, many sketches as loosely and freely as you can. The important thing at the beginning isn't how your pictures look, but how relaxed and unselfconscious you are with your tools.

Now you're ready to go. Have fun, and remember that we're going to help you all we can. You'll have to work and you'll have to accept some frustrations. But it will be worth all the time and trying because one day you'll look at something you've done and you'll say, "Hey! That's pretty good."





Your pencil

Of all your art tools, the pencil is the handiest, the most versatile and the easiest to control. You'll probably use it more often than any other medium. Even when you plan to finish a picture in watercolor, ink or oil, you'll sketch it first in light, erasable pencil lines.

You've been using pencils so long, and for such ordinary purposes, you may be surprised to think of them as anything so fancy as an artist's tool. They are, though. Some very fine artists have produced lasting pieces of art in pencil.

Because you're familiar with pencils, you already know that you can get a variety of lines and strokes with them—light to dark, thin to heavy—depending on the grade of lead you use. There's a wide range, too, in the textures and shading you can create with pencil lines.

There are many grades of softness and hardness in pencils. You certainly won't need all of them, but you should have at least a small selection to choose from. You'll use soft pencils to get broad, dark lines; hard pencils work better when you want light gray tones or sharp, thin lines. For now, an HB, a 2B and a 4B will be enough.

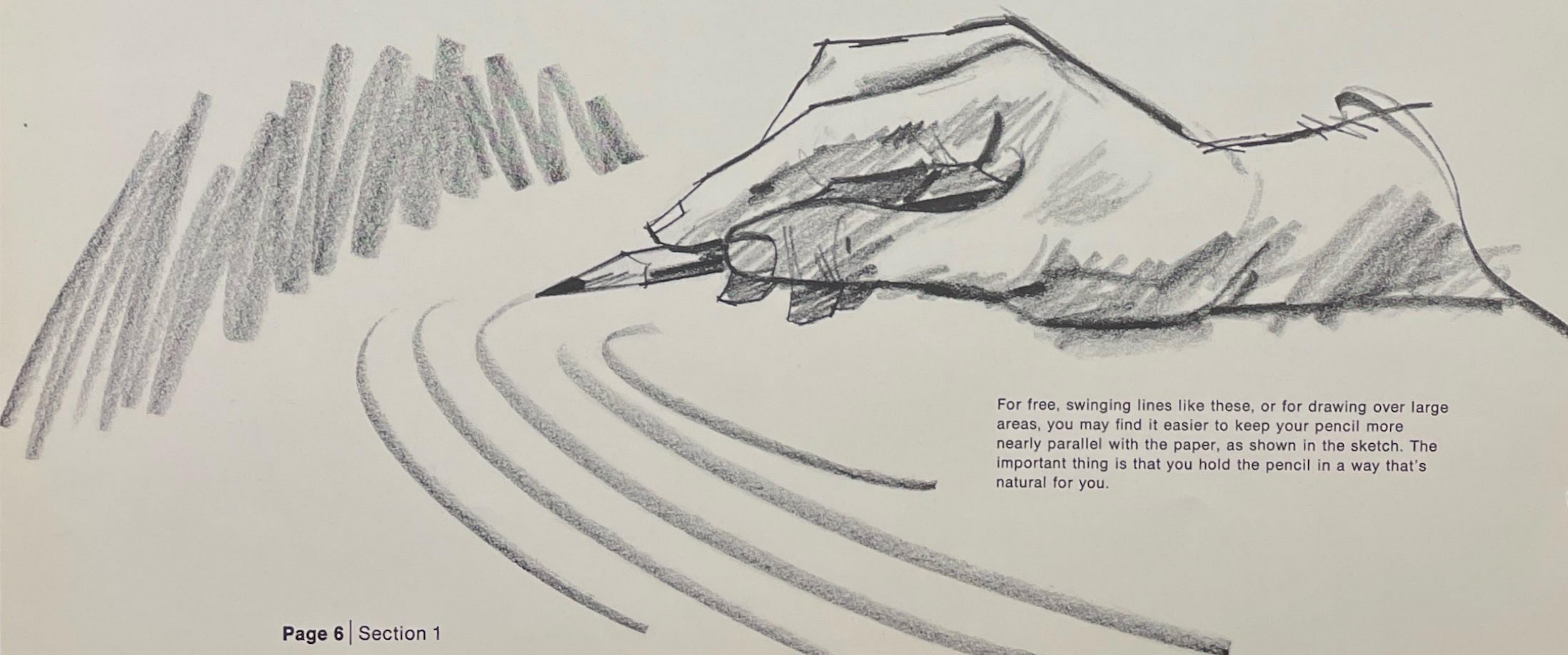
You'll need a soft eraser, too, and plenty of paper. For practice, get inexpensive paper such as newsprint or typewriter paper. Wrapping paper is fine, as long as it isn't waxy or too soft. You can cut it to whatever size you want.

For sketching at the drawing board many artists use visualizing paper, which is slightly transparent, although not as flimsy as tracing paper. It comes in pads of various sizes, isn't too smooth, and is tough enough to take erasures.

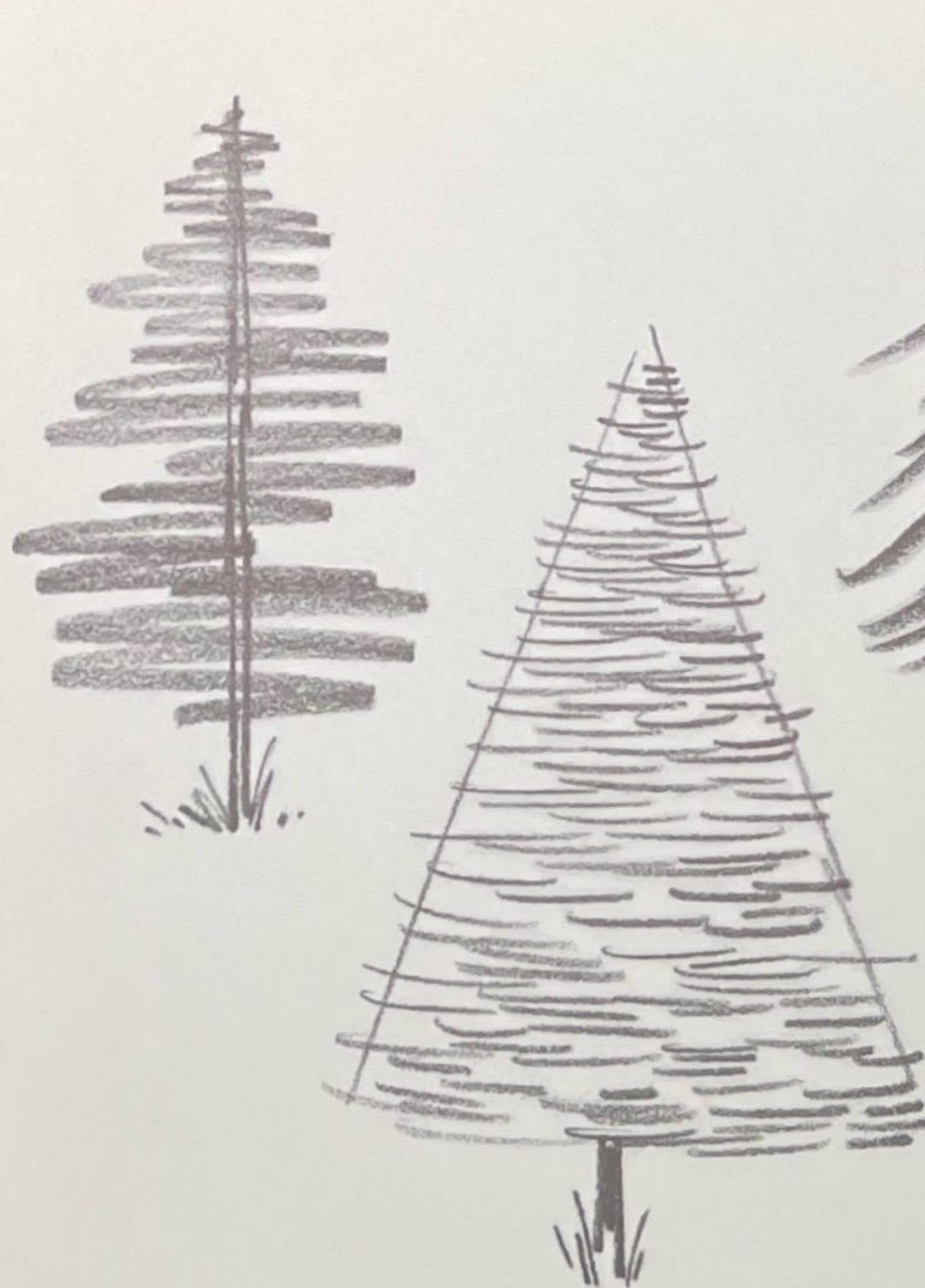
For finished work, try several drawing papers. You'll find that paper with a slight "tooth" (the artist's word for a textured surface) will take pencil lines well.

If you draw with your paper directly on your drawing board, any rough or uneven spots on the board will show up in your pencil lines. So put several sheets of paper or a piece of smooth cardboard underneath your paper. This will give you an even working surface.

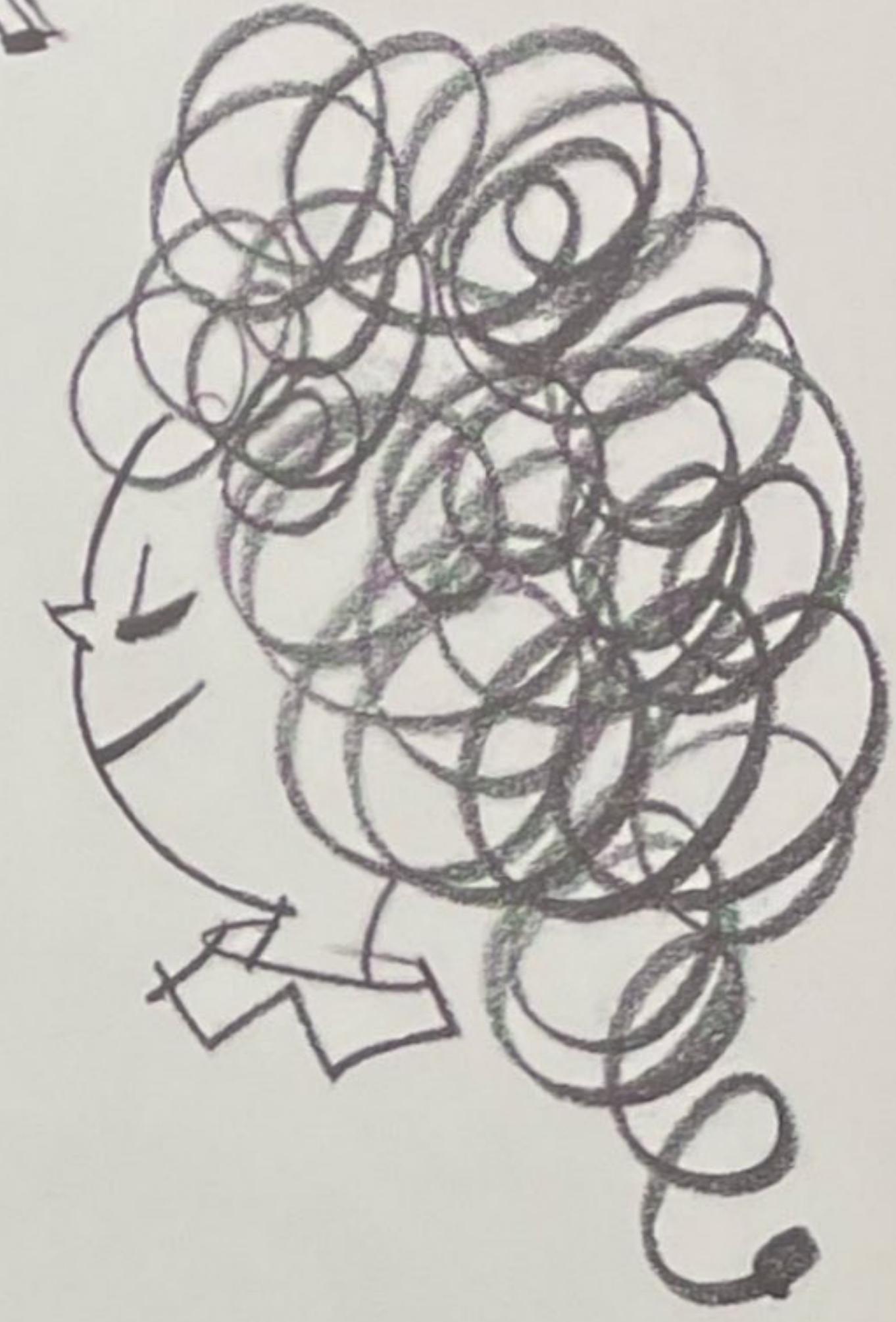
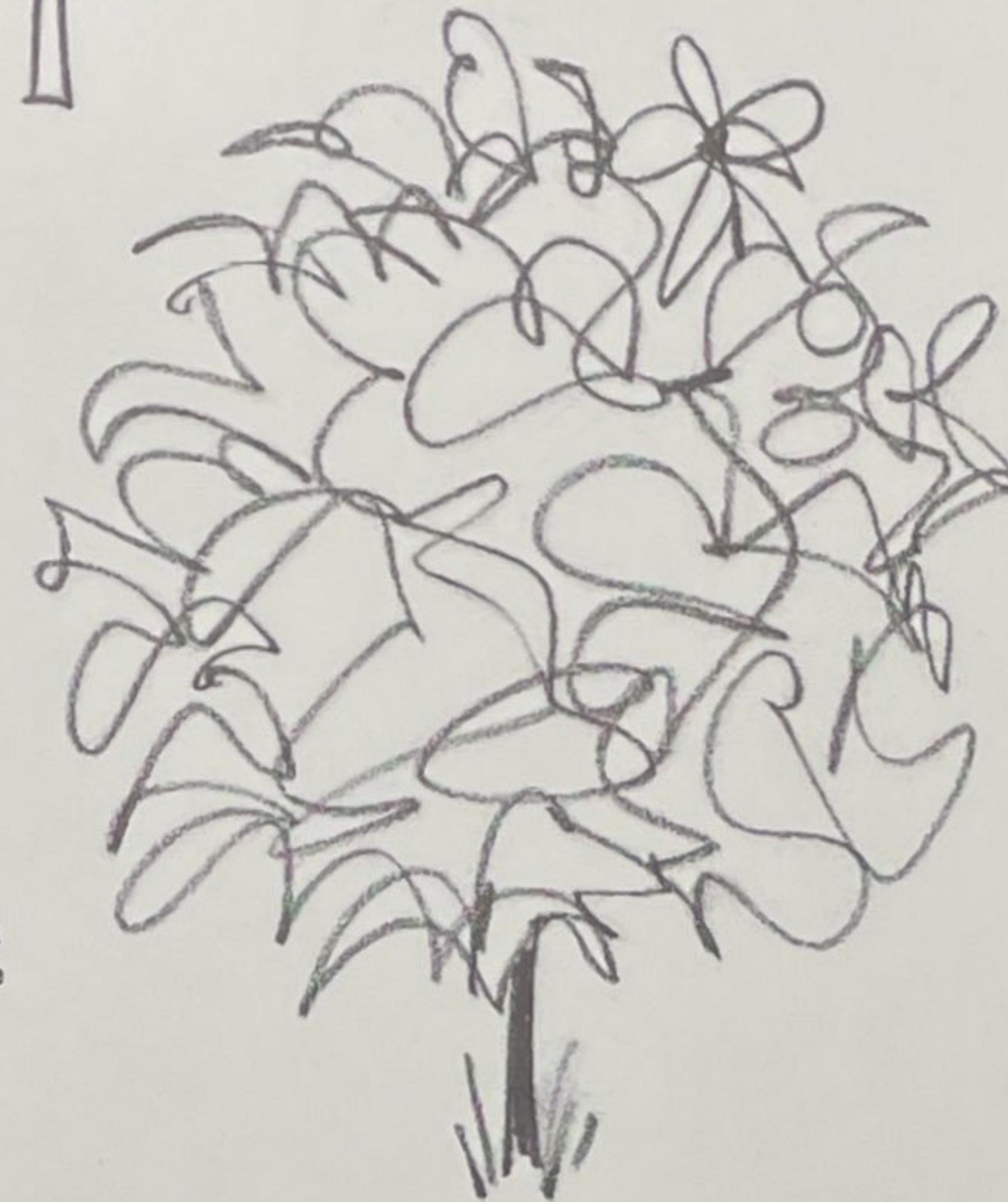
But don't stay at your drawing board. We want you to draw wherever you go, as often as you can. All you really need is your sketchbook, a pencil and your eyes. Draw and draw and don't be discouraged by your first attempts. You'll improve—and you'll enjoy yourself. Drawing is fun.



For free, swinging lines like these, or for drawing over large areas, you may find it easier to keep your pencil more nearly parallel with the paper, as shown in the sketch. The important thing is that you hold the pencil in a way that's natural for you.



Scribbly lines suggest things to draw. You can draw the same subject, like the trees here, with a variety of lines — or a variety of subjects with the same line, like our curly one.



See where a doodle can lead you

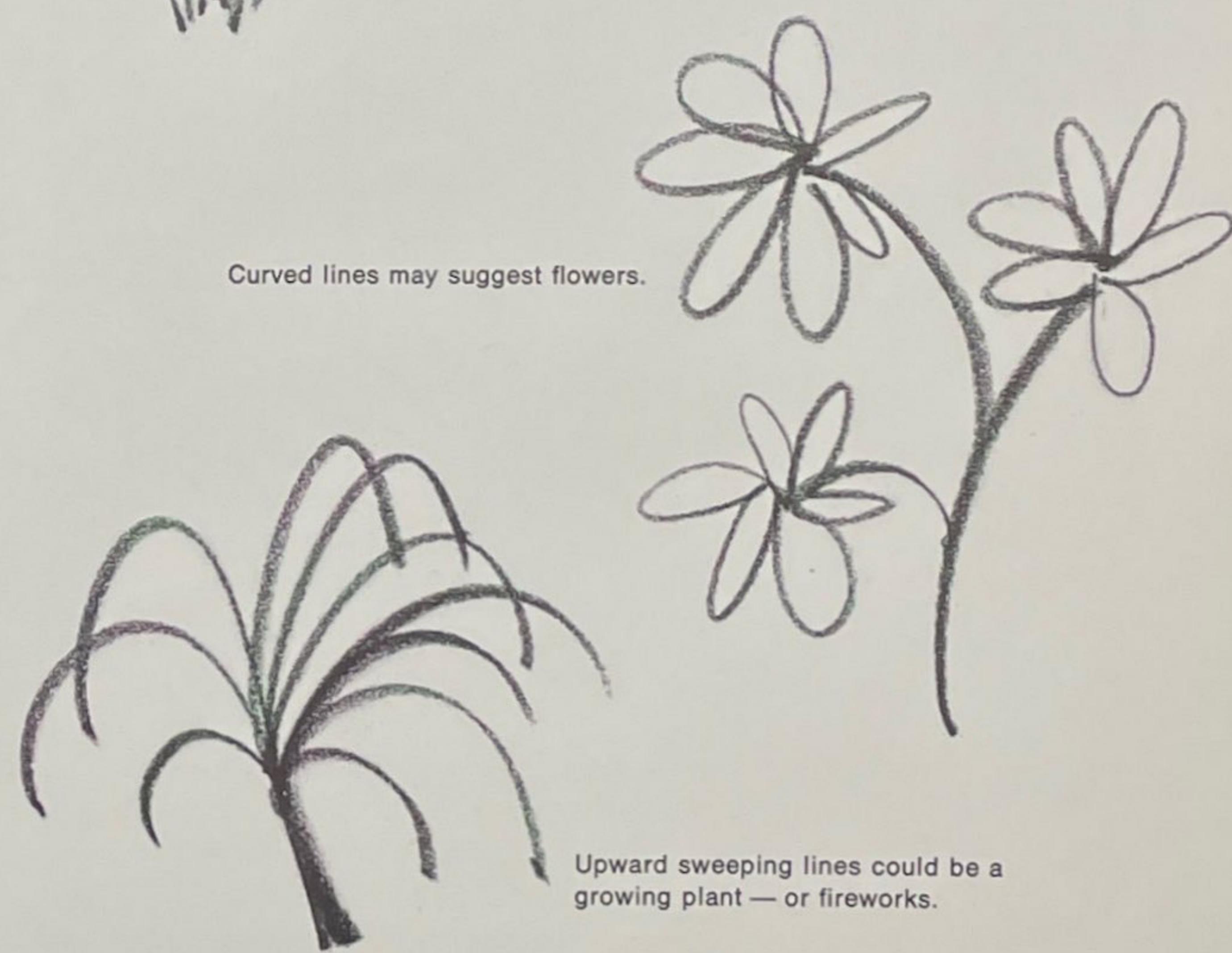
An artist doodles and scribbles to free himself, to get the feel of his pencil, to think and sometimes even to see what the lines he makes can suggest to him.

We want you to do this, too, whenever and as often as you can. Start playing around with your pencil, making all kinds of quick marks and lines. Pretty soon you'll begin to see possible things in your scribbles, things you may want to draw. Hard, rugged lines, for instance, may suggest rocks to you; a curved line may be the beginning of a flower, a cloud; wavy lines may make you think of water, or sand on a beach. It's better to begin drawing this way with your imagination, than to try to copy nature in a stiff, mechanical way.

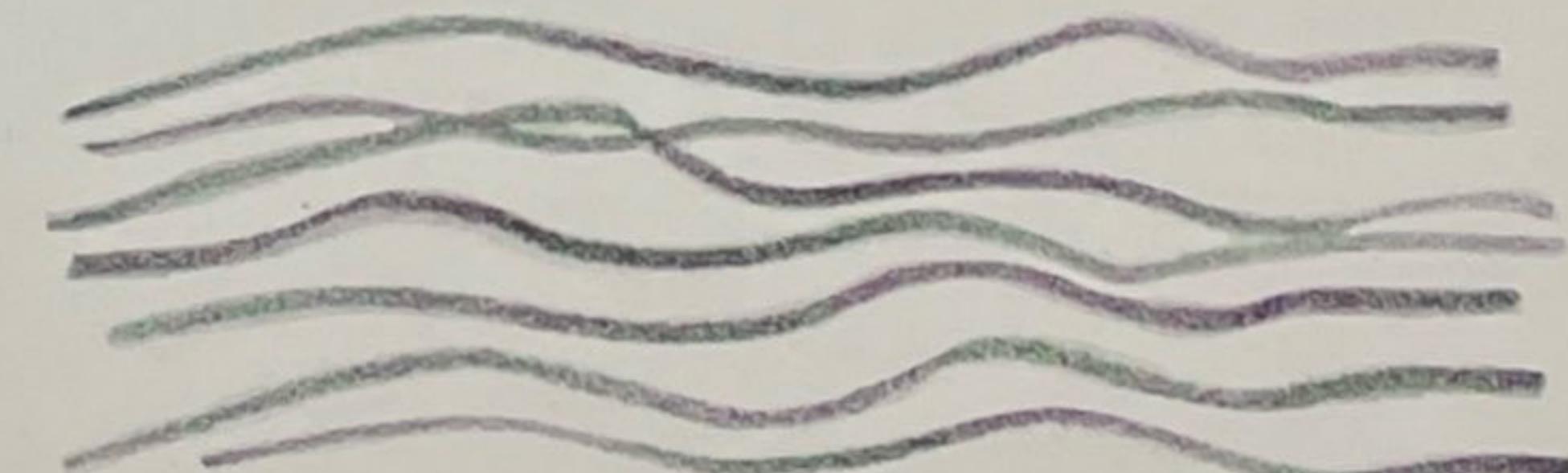
As you begin, make lots and lots of strokes. Then make lots more. Don't be stiff. Don't even think about what you're doing at first. Relax and just move your pencil around. Even the most casual mark may suggest something surprising — something you might want to develop into a sketch. If you can see a doodle as, say, tall grass bending to the wind, your pencil will be leading somewhere. This is a good way of freeing yourself so you are no longer conscious of your pencil as a separate thing. Like any artist's tool, your pencil is really an extension of your creative eye.

If you cover sheets and sheets of paper this way, experimenting with lines and scribbles, you'll find that you'll grow bolder and freer. Try the lines on this page. *Make many more of your own.* Let them come from yourself. What do your lines suggest to you? Just about everybody has a natural urge to doodle, but from now on when you work with your pencil you'll be doodling as an artist does.

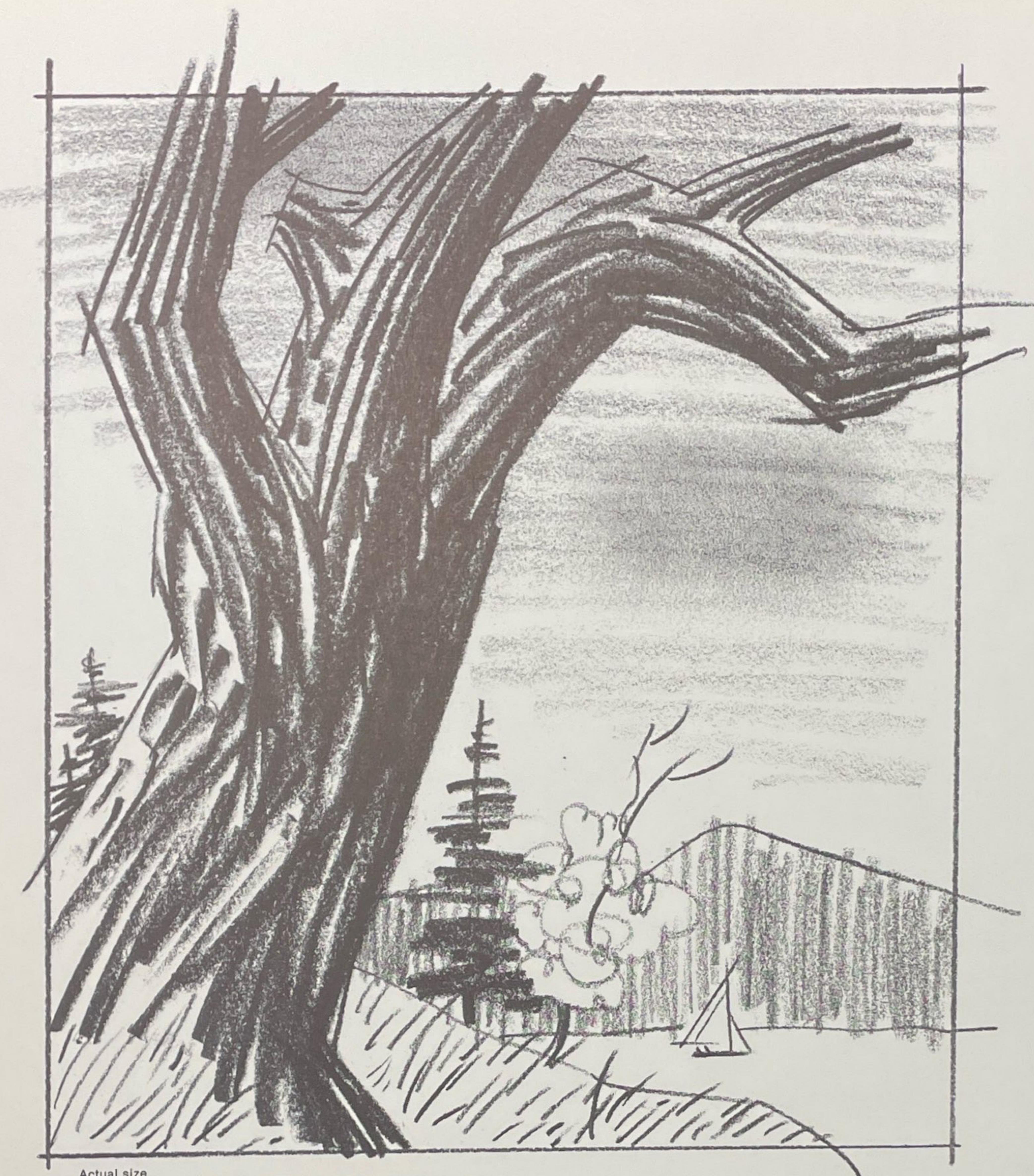
Curved lines may suggest flowers.



Upward sweeping lines could be a growing plant — or fireworks.



Wavy lines could be water or wave-washed sand on a beach.



Actual size

A landscape for you to draw

Now you're going to draw your first picture, using strokes that are as free and easy as those doodles you've been practicing. Make your drawing the same size as the one above so you can use it as a model and guide. But don't copy it. We want you to try the strokes on these pages until you feel confident that you can do them easily, and then use them as we have to make your sketch. Try for the same feeling, not the exact same picture.

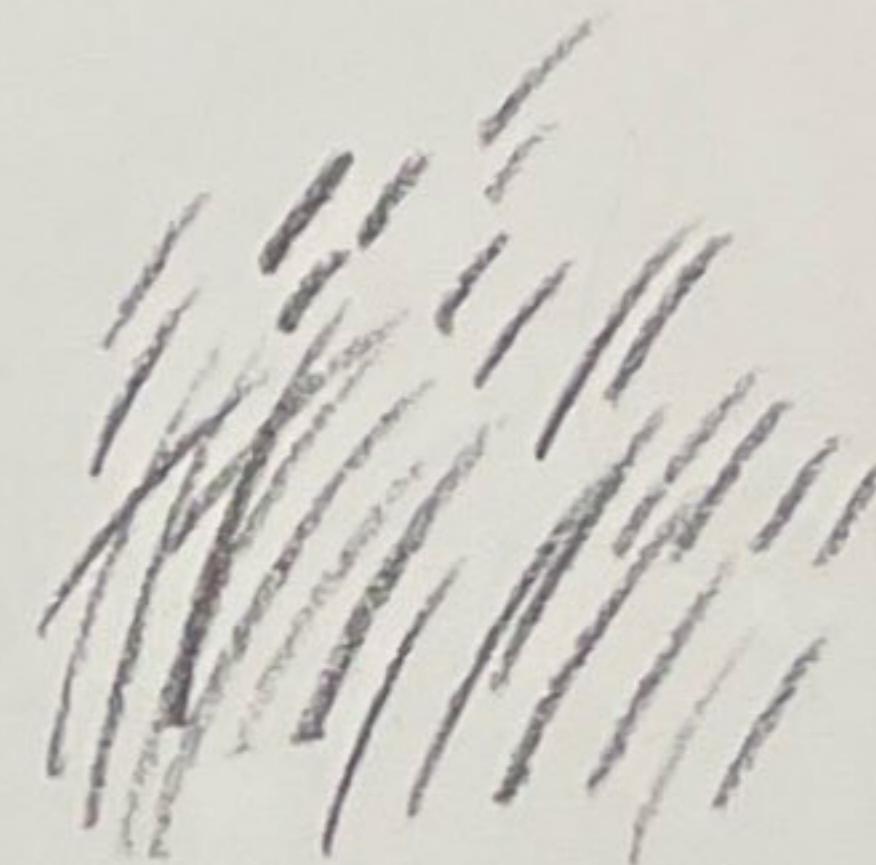
On the opposite page we show you how to develop your drawing in four steps. You'll find this procedure a good one to follow whenever you make a picture — whether you work in pencil or some other medium. First sketch in the main lines lightly, until you are satisfied with the placement and proportions of the objects in your picture. When you have the design set, shade in the sky (your background) first. Then work on your major shapes — in this case the large tree. Finally, add the smaller shapes and whatever finishing touches you think are necessary.



Continuous up-and-down motion with the side of a soft pencil creates a tone for your distant hills.



Using the side of a soft pencil, draw back-and-forth strokes for evergreens.



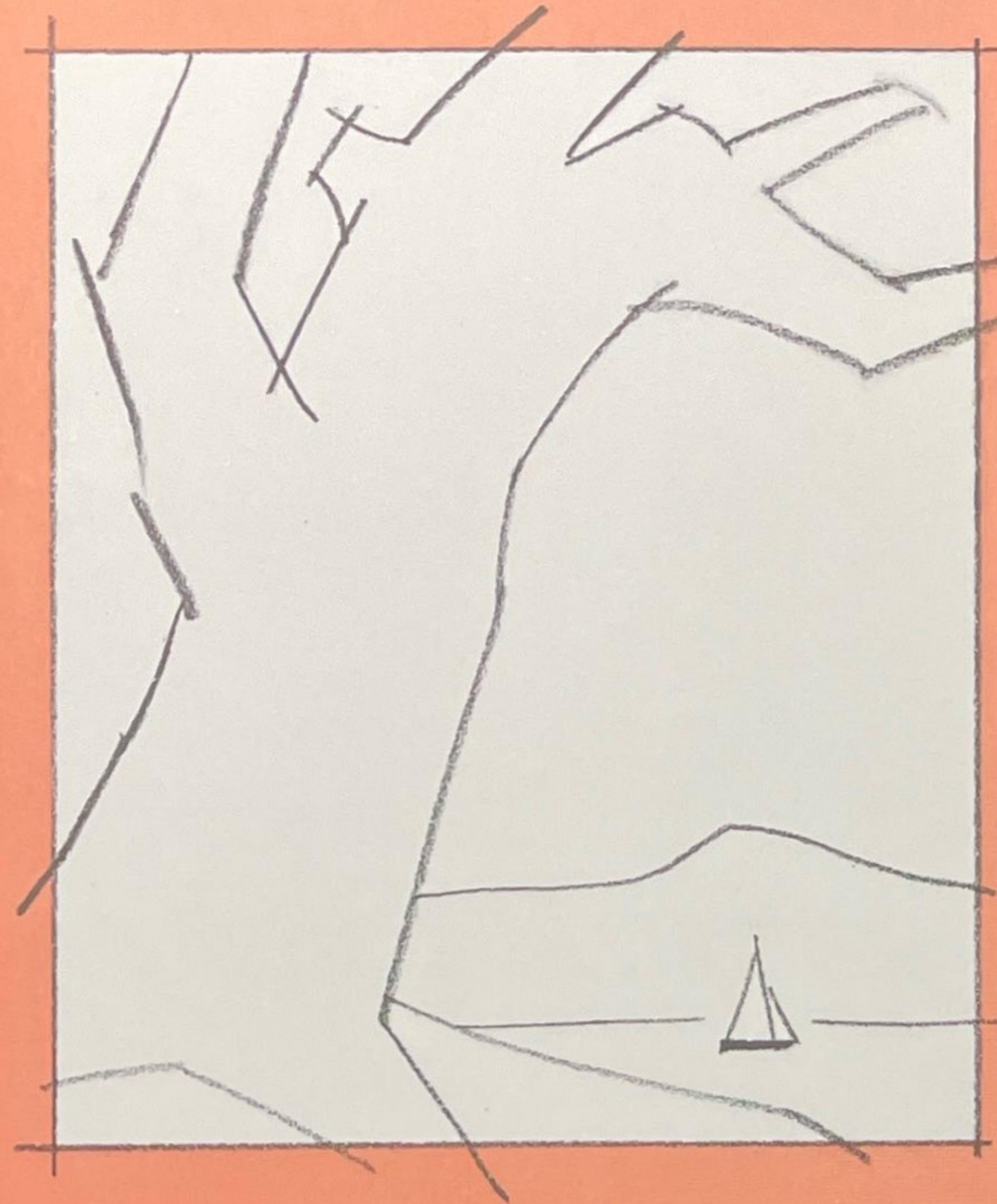
These short, choppy strokes, drawn upward with a pencil point, suggest growing grass.



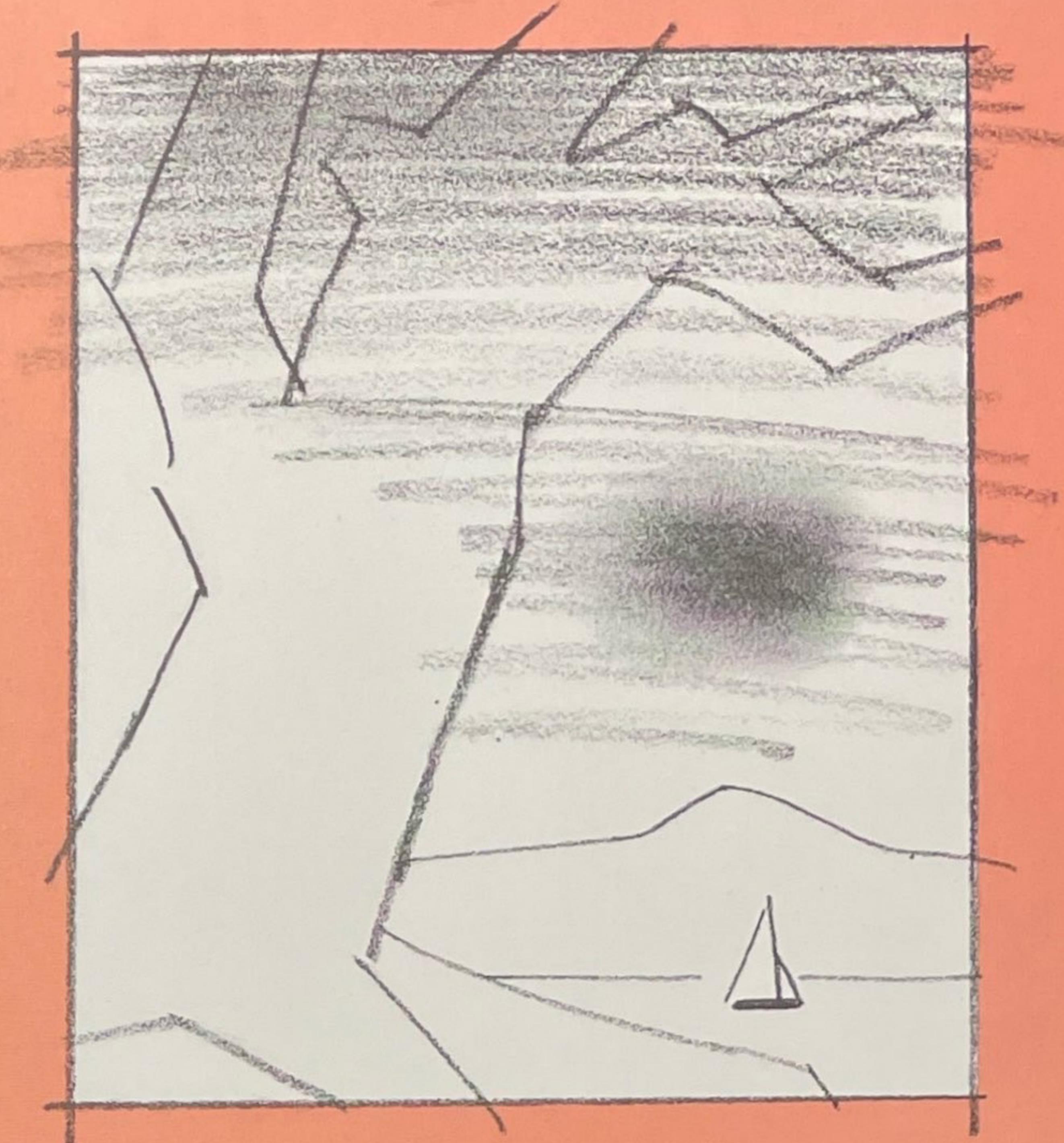
A continuous free-flowing line like this could be foliage for a tree.



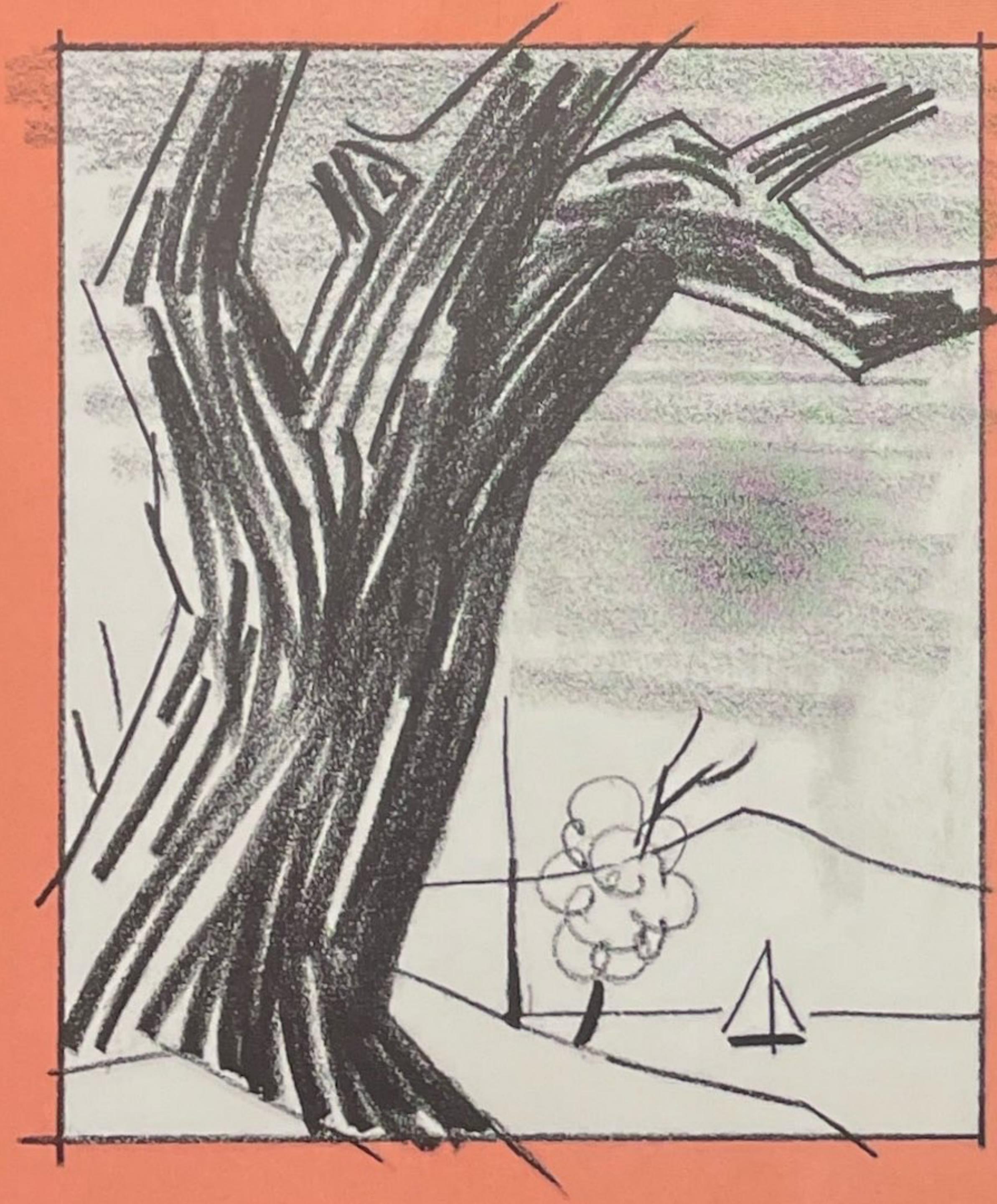
Work the side of a soft pencil up or down on the paper to make the short, rugged strokes for your tree trunk.



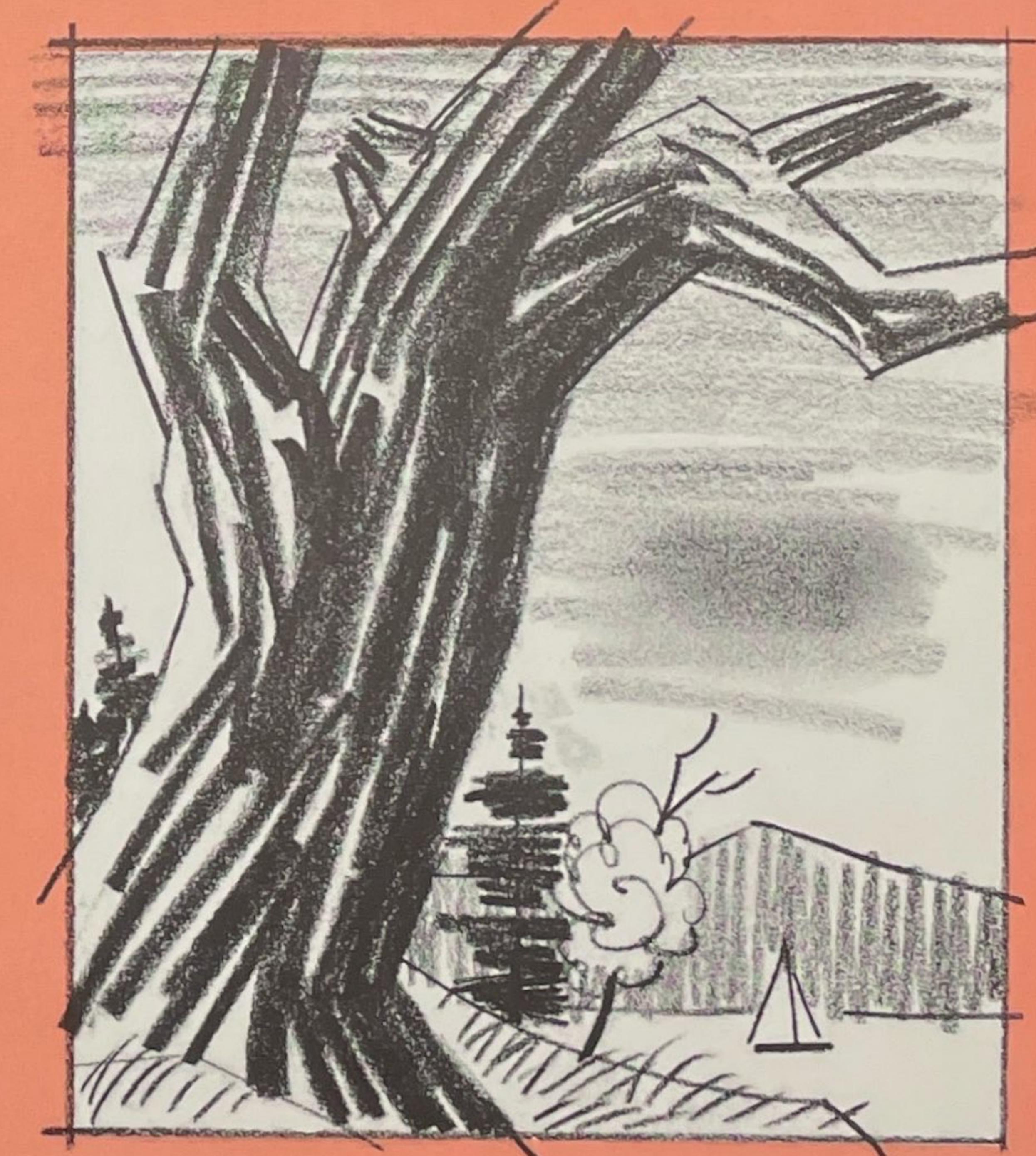
1 On paper, rule off a $6\frac{1}{2} \times 7\frac{1}{2}$ -inch rectangle the size of the drawing on the opposite page. With your HB pencil, sketch in the main lines lightly, indicating their general size and shape. Compare your beginning drawing with the one above.



2 Making continuous back-and-forth strokes with the side of your 2B pencil, shade in the sky. Carry your strokes right through the tree; the bark texture will cover them later. You can create a softer tone in the sky, if you wish, by smudging an area with your finger as we have done. Be careful, though — too much smudging makes a drawing look dirty.



3 With the side of your soft 4B pencil draw the bark of the tree. Use strong, short strokes here to get a rough-textured effect. Don't tighten up — sketch freely. Add the dark lines for the trees in the background. Then, using a continuous curly line, sketch the foliage of the small tree on the right.



4 Draw short, dark side-to-side strokes for the evergreens. With the point of your pencil, strike in the grass in the foreground with brief, sharp strokes. Draw them upward, the way grass grows. Finally, using soft up-and-down strokes, shade your hills in the distance.



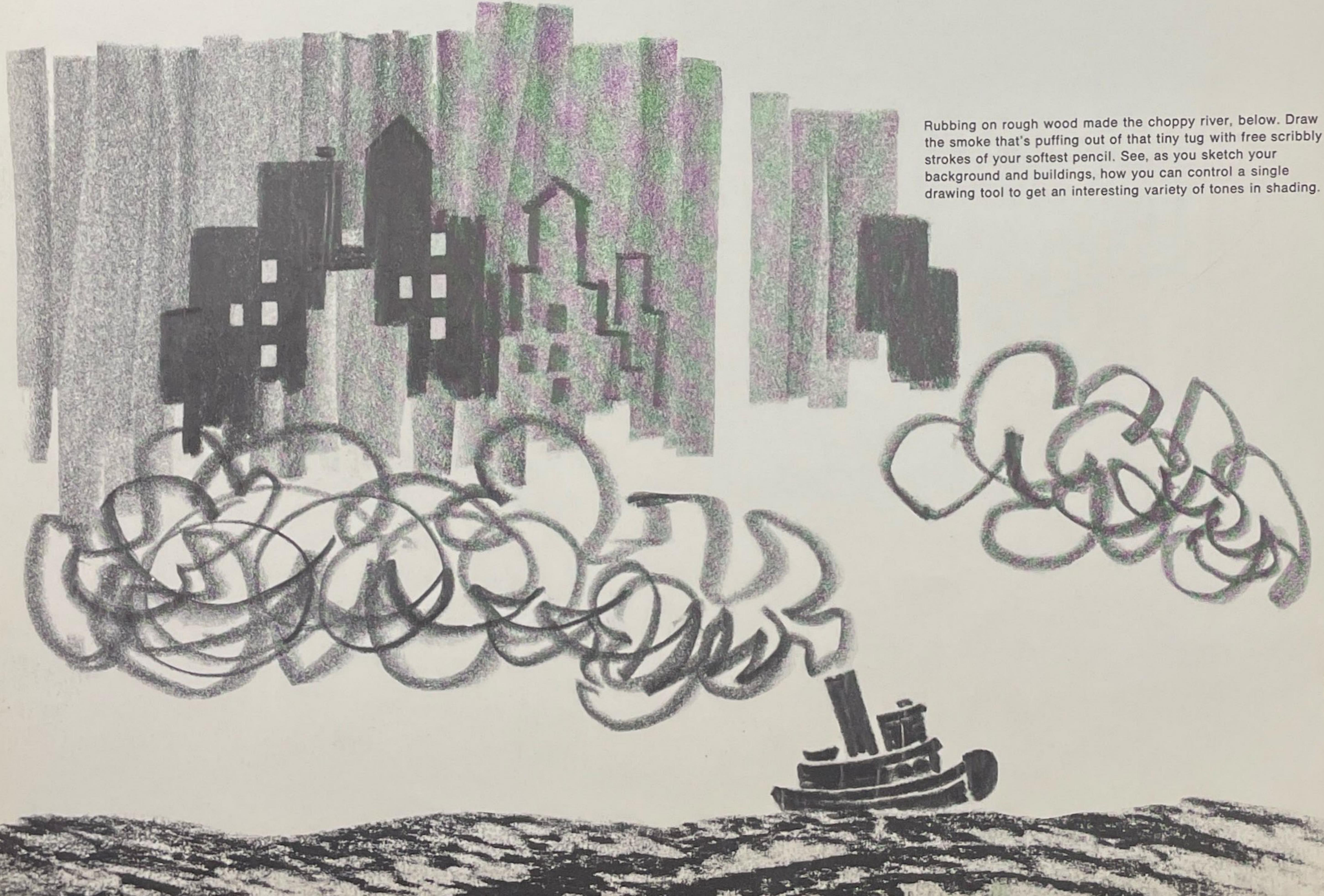
Two more techniques to try

Be sure to try rubbing. It's fun to do and with it you can add unique effects and illusions to your drawings. Experiment by placing your paper on different rough-textured surfaces and rubbing over it with the broad side of your pencil or a crayon. See what happens.

For the beach scene, at left, we used a block of wood and two different grades of sandpaper. The same piece of coarse-grained wood produced the river in the city scene below, and the large tree branch on which the eagle is standing, at right. Look at the things around you for textures you can use—in bookbindings, for example, and in cloth, plaster, brick, leather, wallboard, canvas. Each has its own surface; one might produce just the effect you're after.

Artists these days use all kinds of tools and materials to give their drawings excitement. Something out of the ordinary can add just the little extra zip they need. Rubbing is one of a number of means of adding interest to a drawing. But here's a word of caution: use it sparingly—it can lose its effectiveness if it's overdone.

Rubbing with pencil over coarse-grained wood created this storm-laden sky, and the dark sea beneath it. Sandpaper, two different grades of it, gave the dunes their texture. Draw the hills and the wind-bent grass with a soft pencil or a crayon.



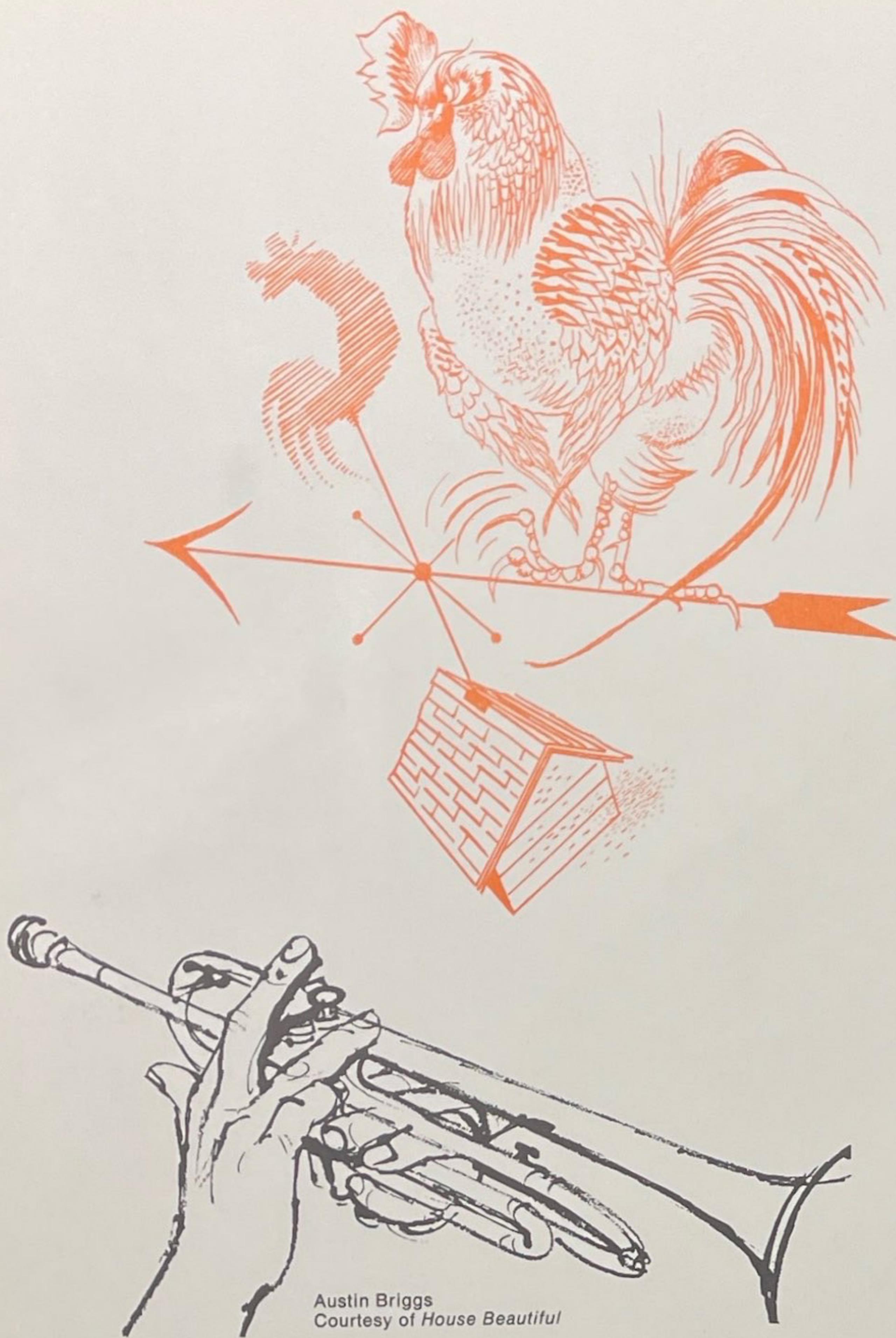
Rubbing on rough wood made the choppy river, below. Draw the smoke that's puffing out of that tiny tug with free scribbly strokes of your softest pencil. See, as you sketch your background and buildings, how you can control a single drawing tool to get an interesting variety of tones in shading.

You may think of your eraser only as something to use to correct mistakes. But you can use it as a kind of drawing tool, too, as we did to add the eagle's feathers, below, and the little lighted windows in the skyscrapers on the facing page. Using an ordinary piece of paper, make a stencil by cutting out holes in the shapes you want. Then, putting the stencil over the proper place on your drawing, erase through it gently. Be sure your eraser is clean — a soiled one will smudge your picture.



Here's how you do a rubbing. Attach a piece of paper, preferably thin paper, to something that has the surface you want. Here we used a rough-textured board. Then rub over it with the broad side of a crayon or a soft pencil. Press down hard and make wide, bold strokes. You can't be timid with rubbing.





Austin Briggs
Courtesy of *House Beautiful*



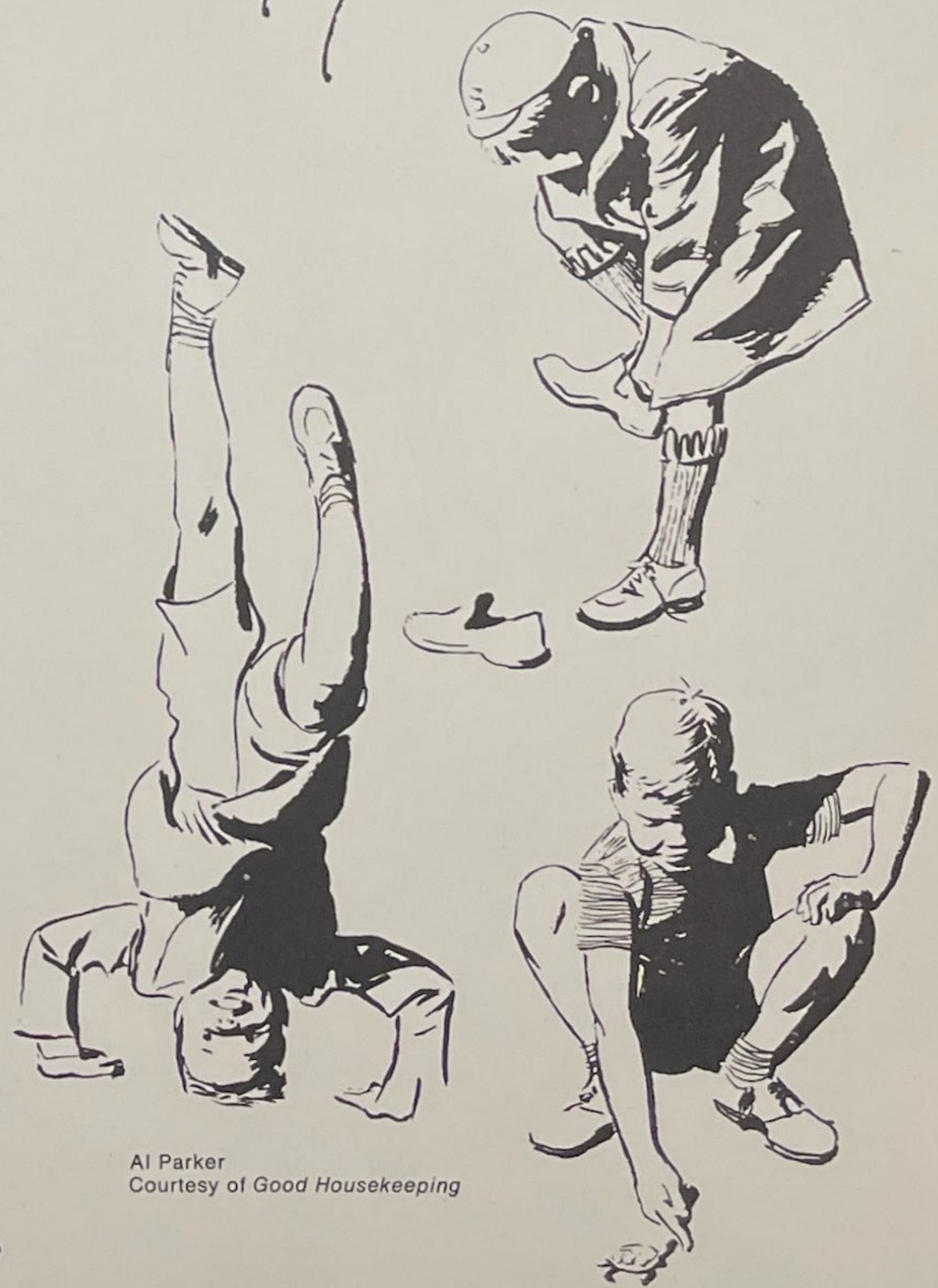
Drawing in ink

Ink is a forthright, positive medium. Yet it isn't rigid — you can see from the drawings on these pages that you can get quite different effects with it. It actually has a wide, wide range, being as suitable for tracing the delicate petal of a flower as for capturing a mountain's harsh, rugged lines.

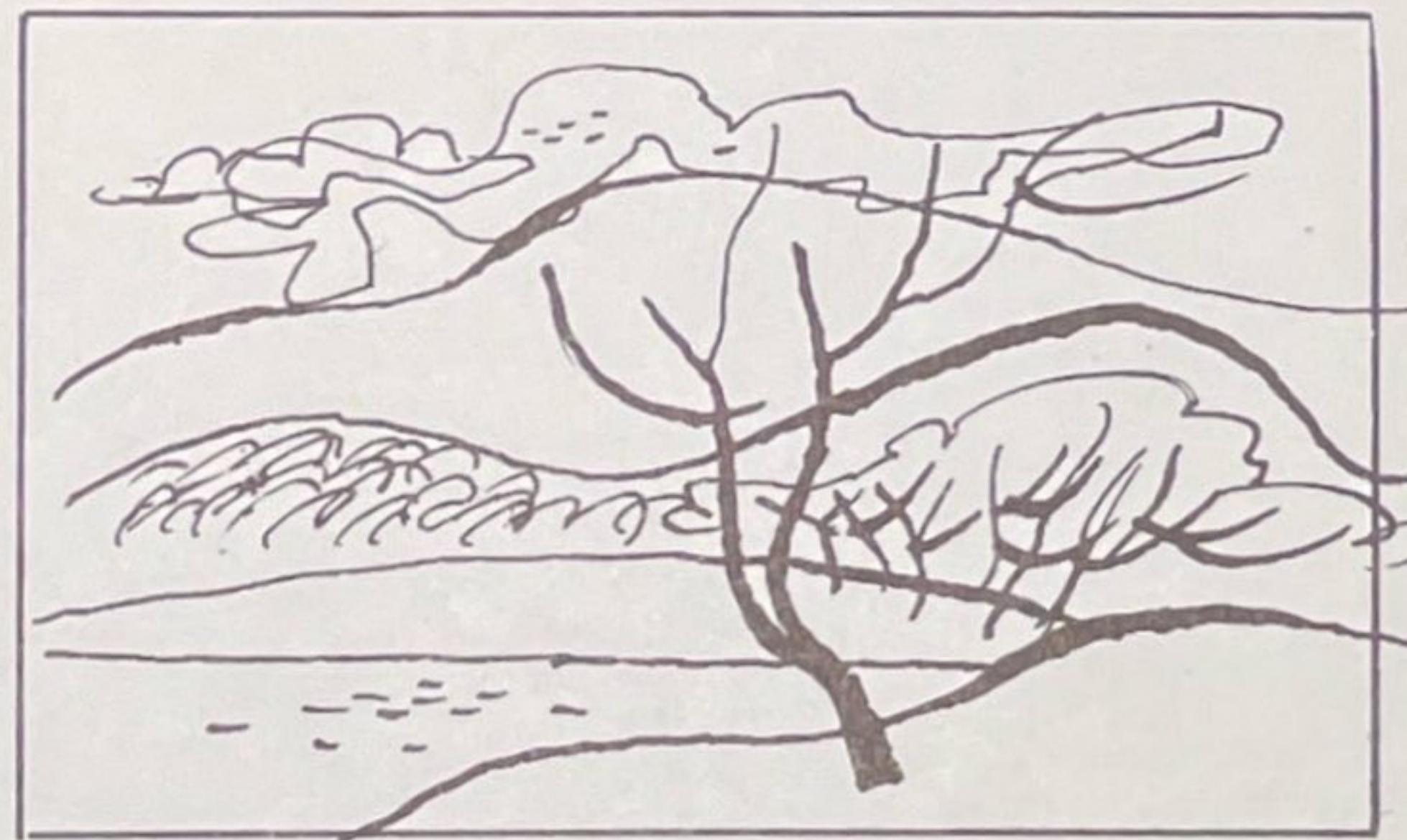
You can use a number of tools to make ink drawings — pens, brushes, matchsticks, bamboo pens — even your finger. Almost anything you can dip into ink and then use to make a mark on paper is all right. When we get further along you'll want to test your imagination with this medium, and we'll encourage you to experiment all you want to. Until you get acquainted with it, though, it's best to stick to a few simple tools. For the moment, all you'll need is a bottle of black waterproof drawing ink, a brush, a few different pen points and a penholder, a penwiper (a piece of soft, lintfree cloth will do), a blotter, a hard eraser and plenty of paper.

Try all kinds of paper to see which you like best for pen, brush and ink. In general, paper with a minimum of tooth is easiest to work with.

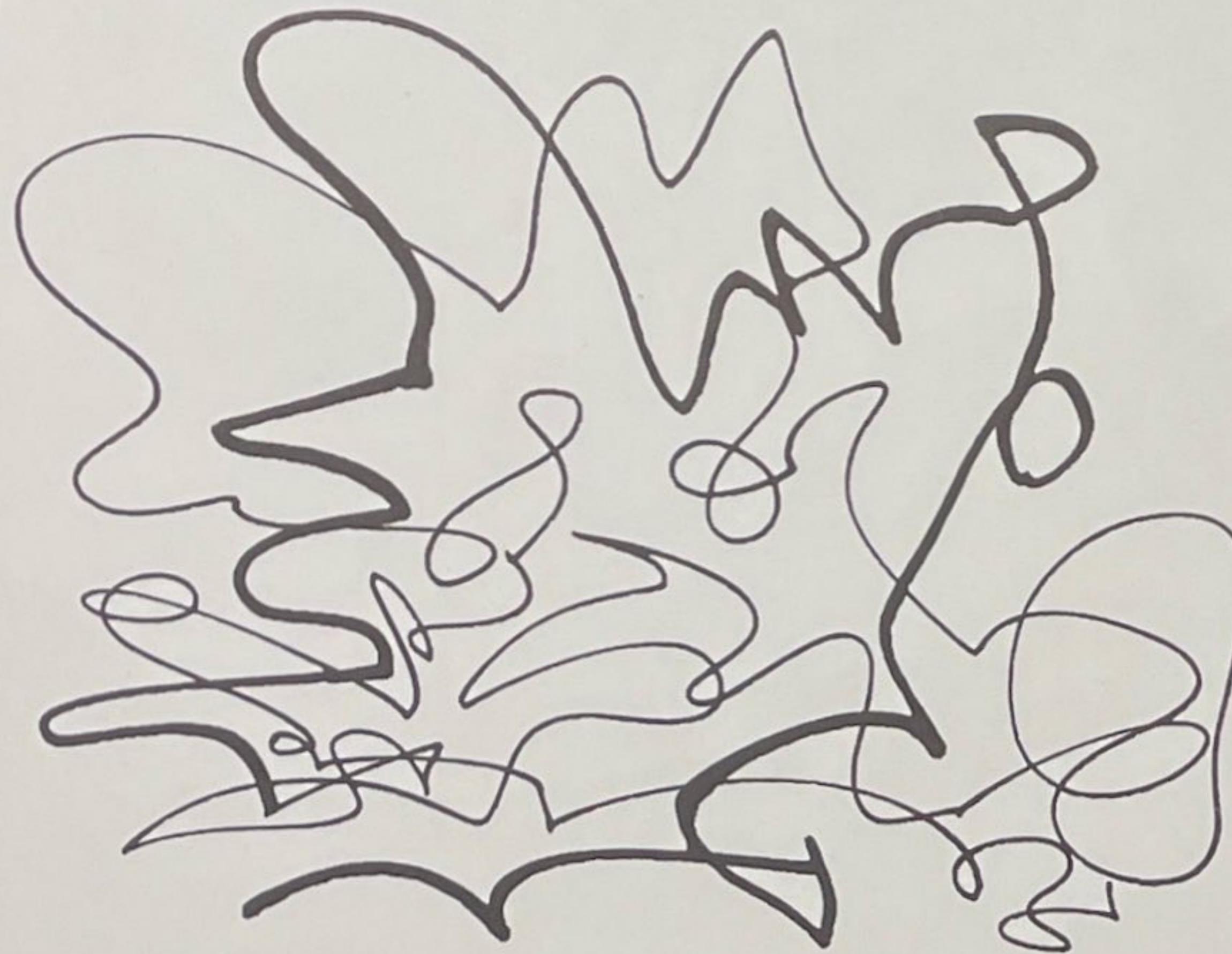
Because ink is direct and incisive, be that way, too. Don't pick at the paper — make every line count. In an ink drawing, line alone brings the subject to life — it makes you feel the softness of a girl's cheek, or the strength of a jet's wing or the ruggedness of a cliffside. You'll see how fascinating it is to discover what line alone can do.



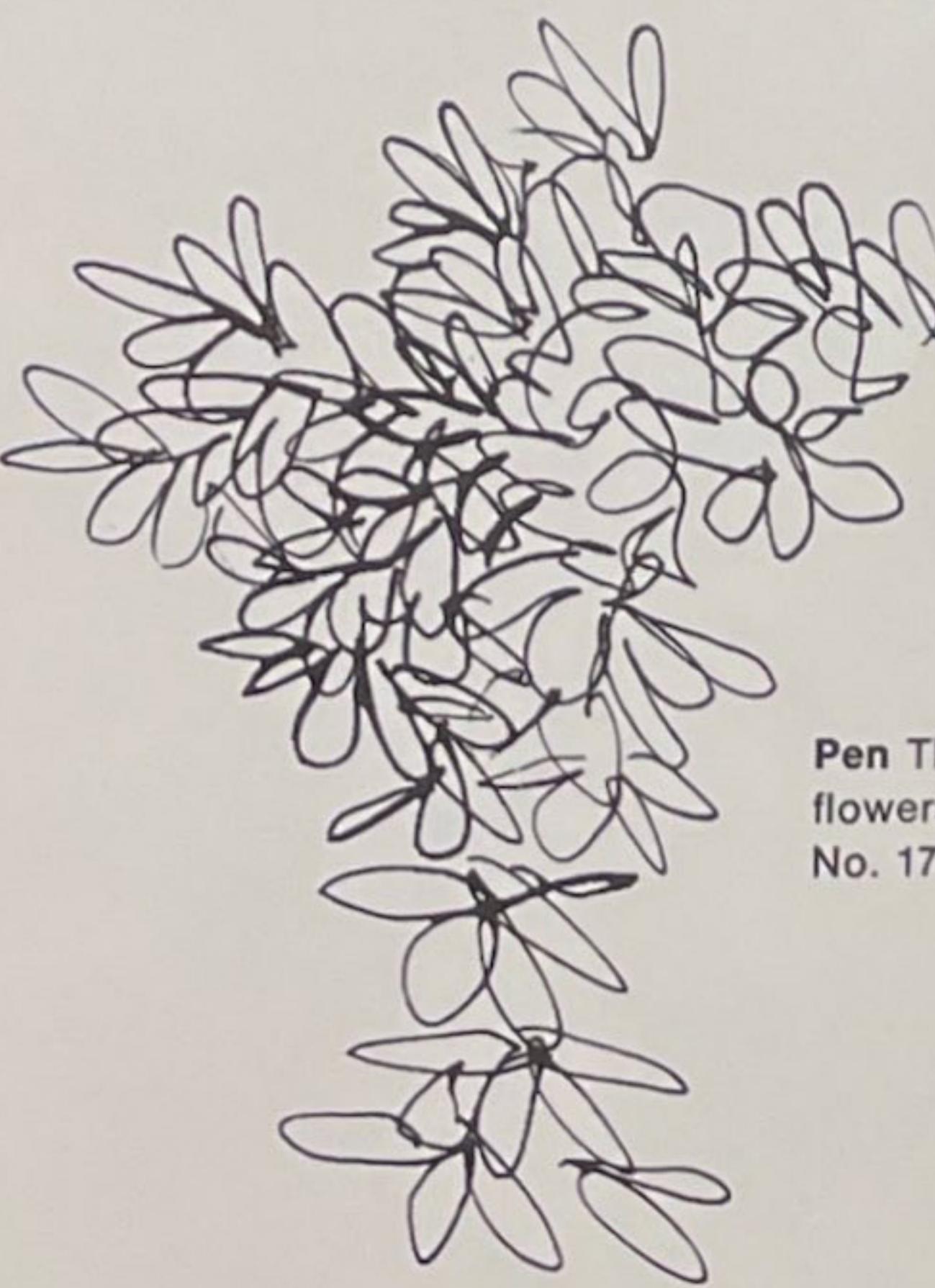
Al Parker
Courtesy of *Good Housekeeping*



Here you can see how important the character of the line is to the effect you want to create in your drawing. Graceful, curving lines tell you that this is a peaceful, pastoral scene.

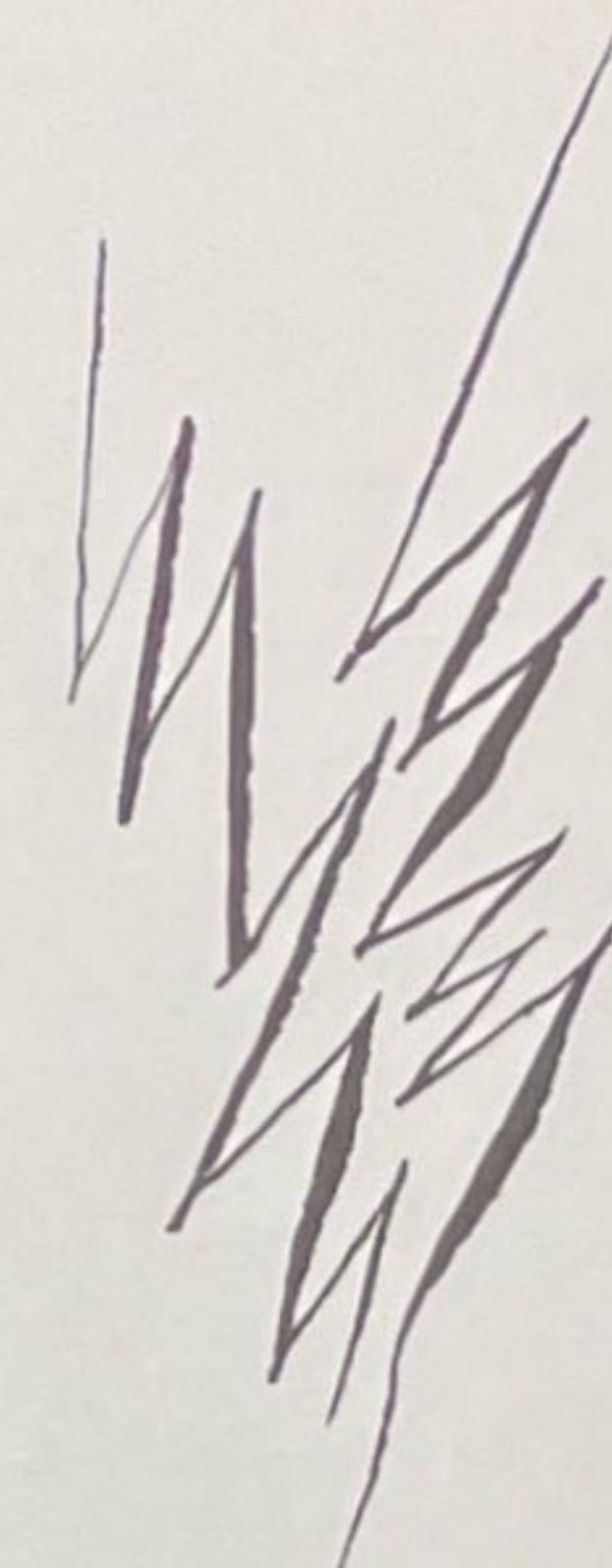


Pen A Hunt bowl point made this continuous squiggly line. Unlike most other pens, it will move easily in any direction.



Pen These loops might be leaves or flowers. We made them with a Gillott No. 170.

Brush This pattern is similar to the leaflike stroke, yet note the difference in feeling the brush creates.

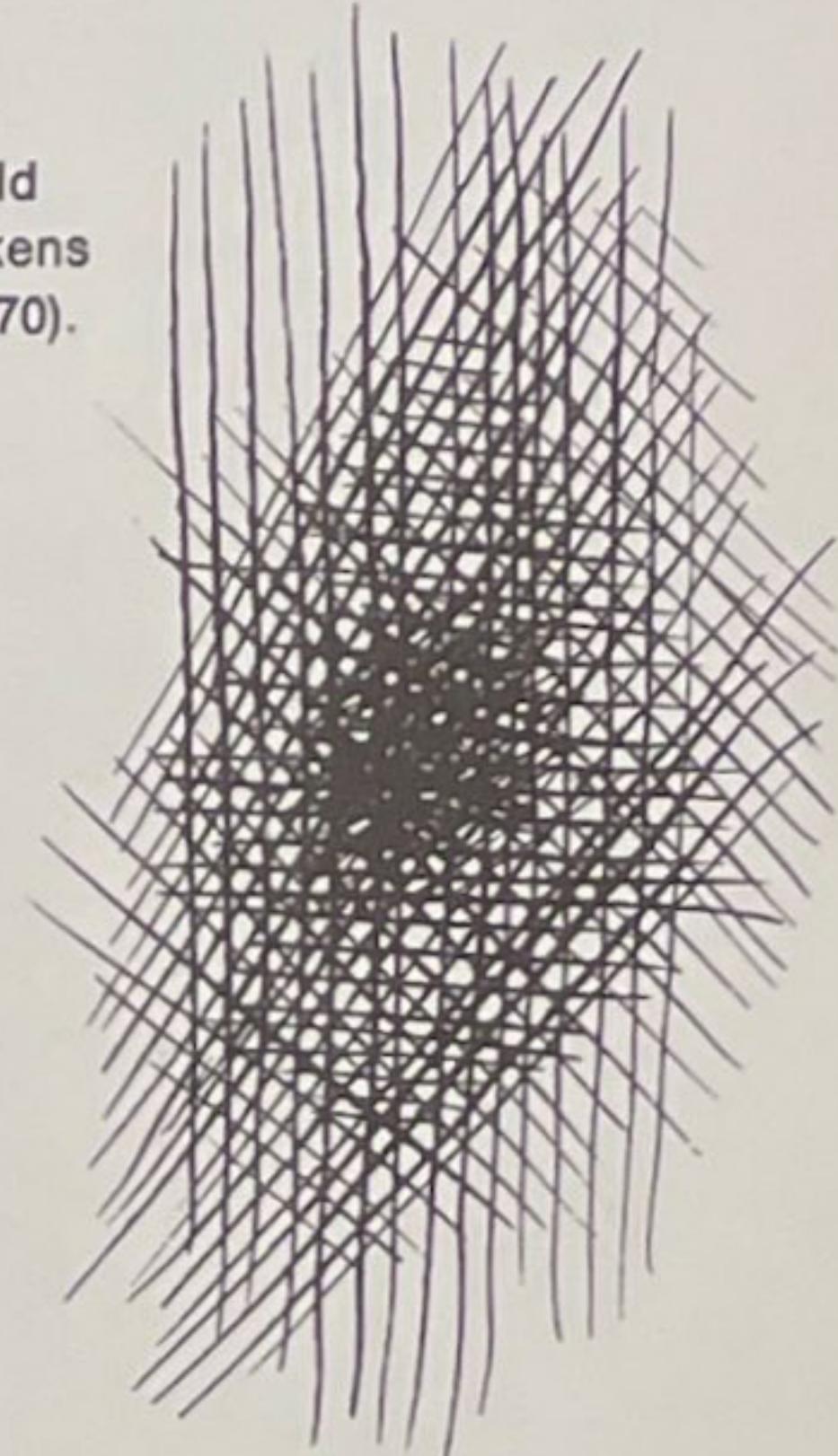
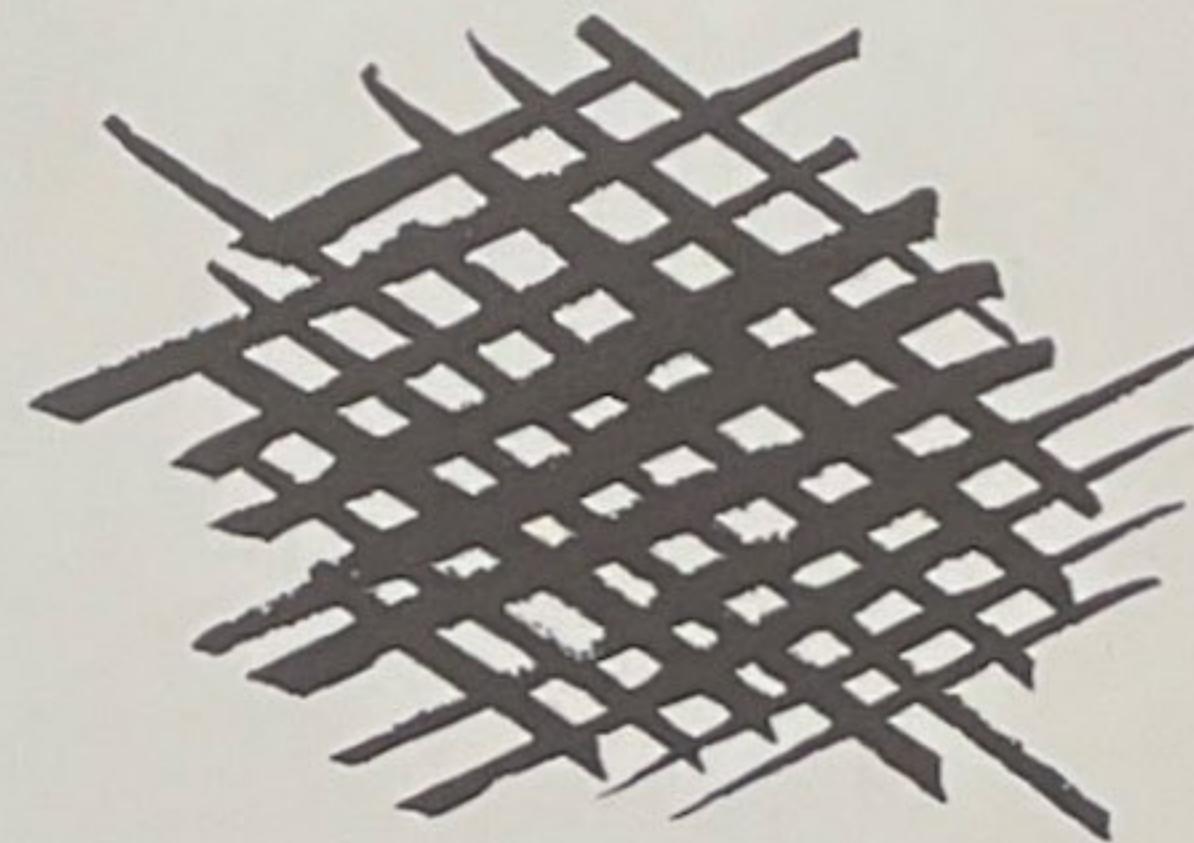


In a more rugged landscape, sharp, vigorous, jagged lines help create the desired effect. How much more dramatic these strokes are than the calm lines in the sketch at left.



Pen Crosshatching is one way to build tones. Notice how the gray tone darkens when the lines are closer together (170).

Brush Try this crosshatching with a brush. Work easily — don't make the lines or spaces too uniform.



Experiment with your pens and brushes

The lines on this page were drawn with a No. 7 pointed brush and three different kinds of pens — the Hunt bowl point No. 512, the Gillott pen No. 404 and the Gillott No. 170.

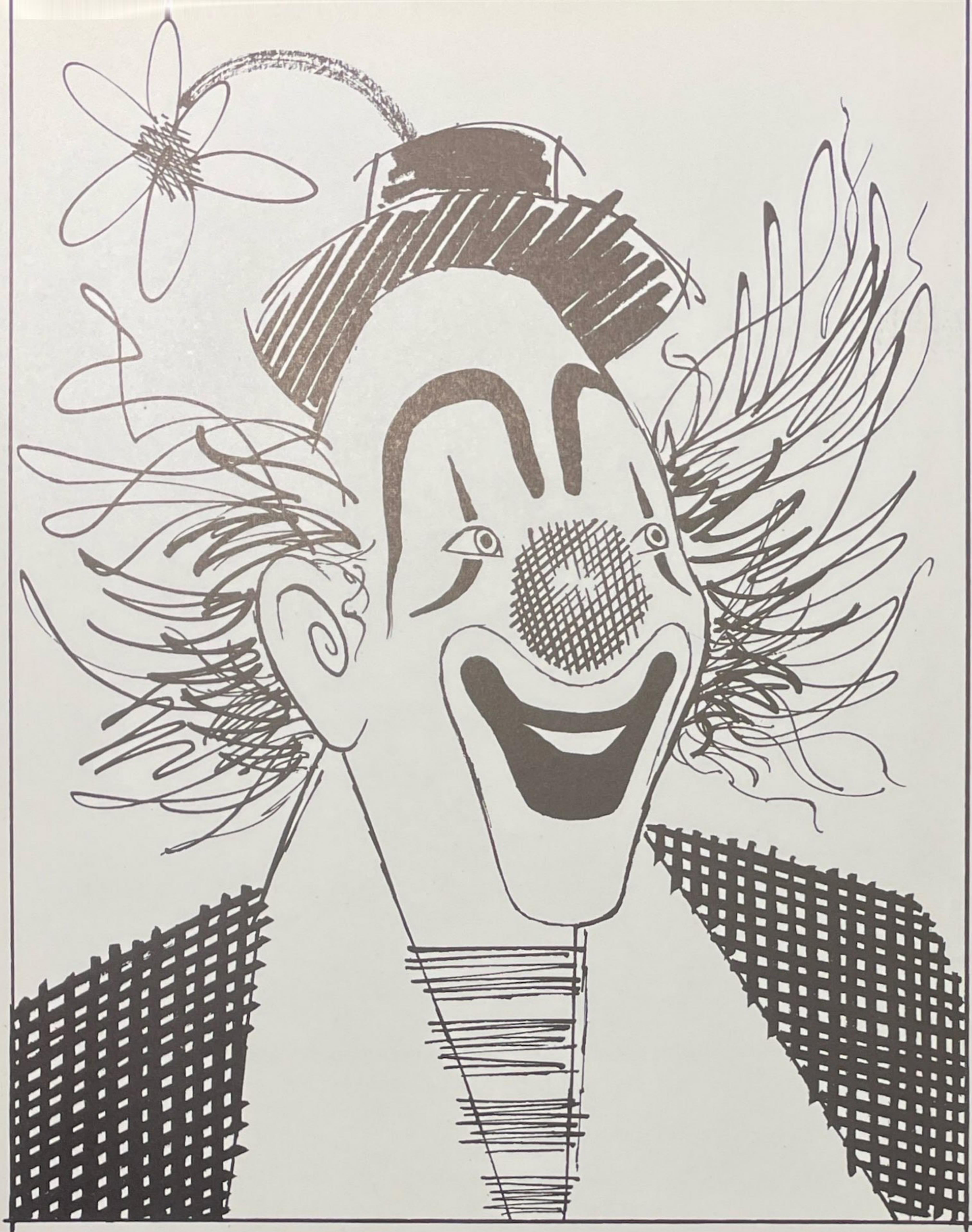
Of the three points, the bowl point is the most versatile. It will draw lines of varying widths; its rounded tip lets you switch directions freely, without lifting your pen. The No. 404 is finer and a little more flexible, allowing you to vary the width of your lines more. It would be good to use, for example, in drawing lines of a girl's hair, like those on the opposite page. The No. 170 gives a still finer line. The bowl point and the No. 404 are probably the points you'll use most.

Use a good sable brush for your ink drawing. It's always helpful to have good tools — with brushes it's essential.

For practice, first try to duplicate the brush and pen strokes here. Draw them all with one tool, then with another. You'll discover that the results you get with brush are quite different from those your pens will give you.

Pay particular attention to the length, width and direction of the strokes in each example and also to the amount of white space between them. The wider the strokes or the smaller the amount of white showing through, the darker the overall tone will be. With ink you have no gray. The thickness and closeness of your lines create gray tones for you.

After you've practiced the strokes on this page, see how many of your own you can think up.



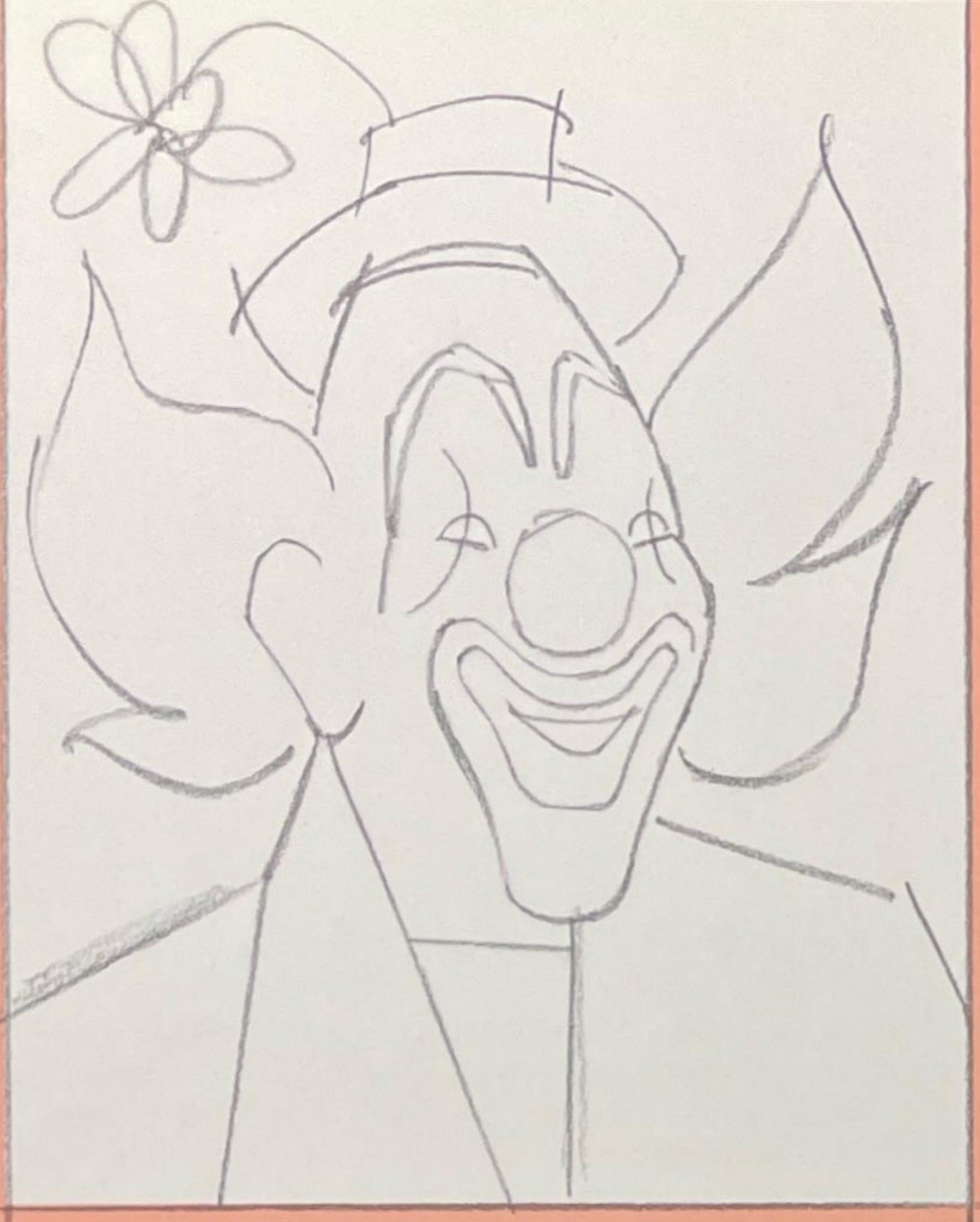
Actual size

Let's make an ink drawing

You've practiced with your pen and brush; now we want you to use them to make a drawing of this clown. There are countless ways to draw a clown, of course, but this time we'd like you to do it the way we have. The strokes along the side of this page are the main ones you'll need. Draw them on a piece of scratch paper over and over until they come easily. Be bold and free. Practice the crosshatched lines that you see on the clown's coat and nose. Try the diagonal brush-strokes on his hat, the looping strokes that make the flower, the free-swinging pen lines of his hair. When you feel comfortable with all of them, you'll be ready to draw your clown.

Follow our step-by-step procedure on the opposite page, but don't try to copy these sketches stroke for stroke. Our clown is meant to be only a guide; draw yours as freely as you did your practice work.





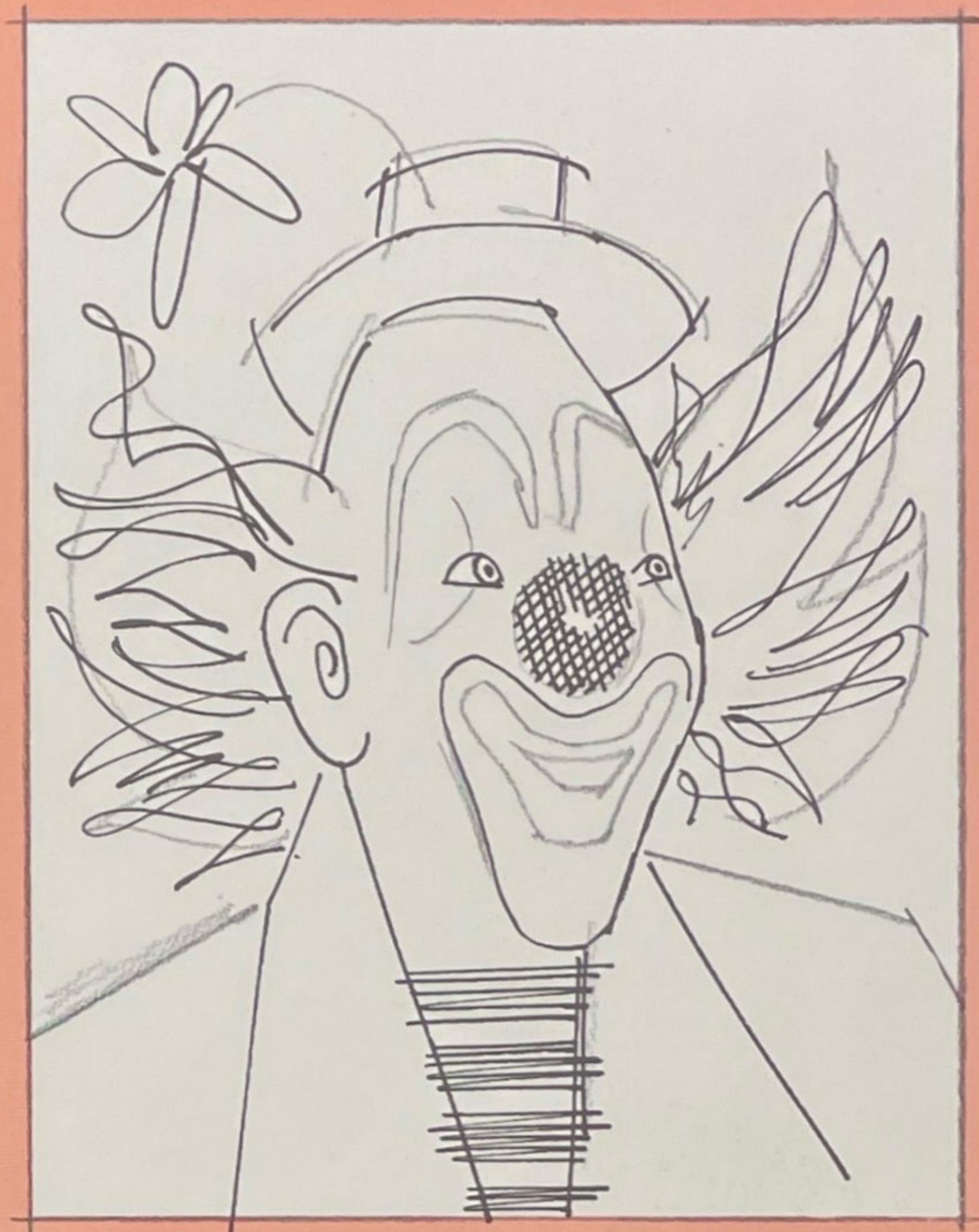
1 First your pencil

In a 7 x 9-inch rectangle with an HB pencil, sketch in *lightly* the outline of your clown and the main lines of his face. At this stage, you can erase all you want to. Try to keep your lines loose and free; concentrate mainly on correct placement and proportions.



2 Now your pen

Use your Hunt bowl point pen or Gillott No. 404 to ink in the main outlines. Don't go over your pencil marks *exactly*; use them only as guides. Swing in the looping lines of the flower and the free-flowing lines of your clown's hair. Using the same pen, crosshatch the nose, leaving a blank spot of white paper to create a highlight at the very tip.



3 And your brush

Use a brush to crosshatch the coat as we have done. Ink in the eyebrows; draw the flower stem and the darks of your clown's hat. If you find, as we did, that his hair looks too light, you can add the heavier lines with either your pen or brush. When you are satisfied with your drawing — and the ink is *thoroughly* dry — use your bowl point pen and a ruler to draw the border. Finally, with a soft eraser, remove your light pencil guidelines.



Take care of your brushes

When you are through drawing, wash your brush gently with soap until all the ink is removed. Rinse the brush in clear water and flip it to remove any excess water. Then shape the point carefully between your fingers and put the brush away to dry. Ink is very hard on brushes, but if you keep them clean they will last a long time.



Using the edge of a piece of cardboard about one inch wide, make flying wings with quick upward strokes. Press the edge down and pull it from left to right for the bodies of the birds.

Now put your pen away

To make these ink drawings we've used some materials you probably have at home—cardboard, paper towel, sponge, a match folder, string and pipe cleaners.

While we certainly don't want you to forget the importance of basic brush and pen techniques, we want you to see that many ordinary things around you can make delightfully effective creative tools. Try anything that looks like a possibility—you'll come up with a whole batch of tools of your own.

Making drawings like these may seem like play to you, but it's more than that. They are fun to do, but at the same time they'll give you new ideas about the possibilities of ink as a medium. Many professional artists today are using just such unusual techniques as these.

So try these drawings if you like. Or, better still, take off on your own. Free yourself and see what you can create with ink, some unusual tools and your own imagination.

Leaves

Crumple a paper towel into a ball, dip it in ink and dab it gently on the paper wherever you want leaves.

Trunks

Ink the edge of a three-inch length of cardboard. Press it on paper and slide it from left to right in short brisk strokes. Repeat down length of trunk, varying your pressure.

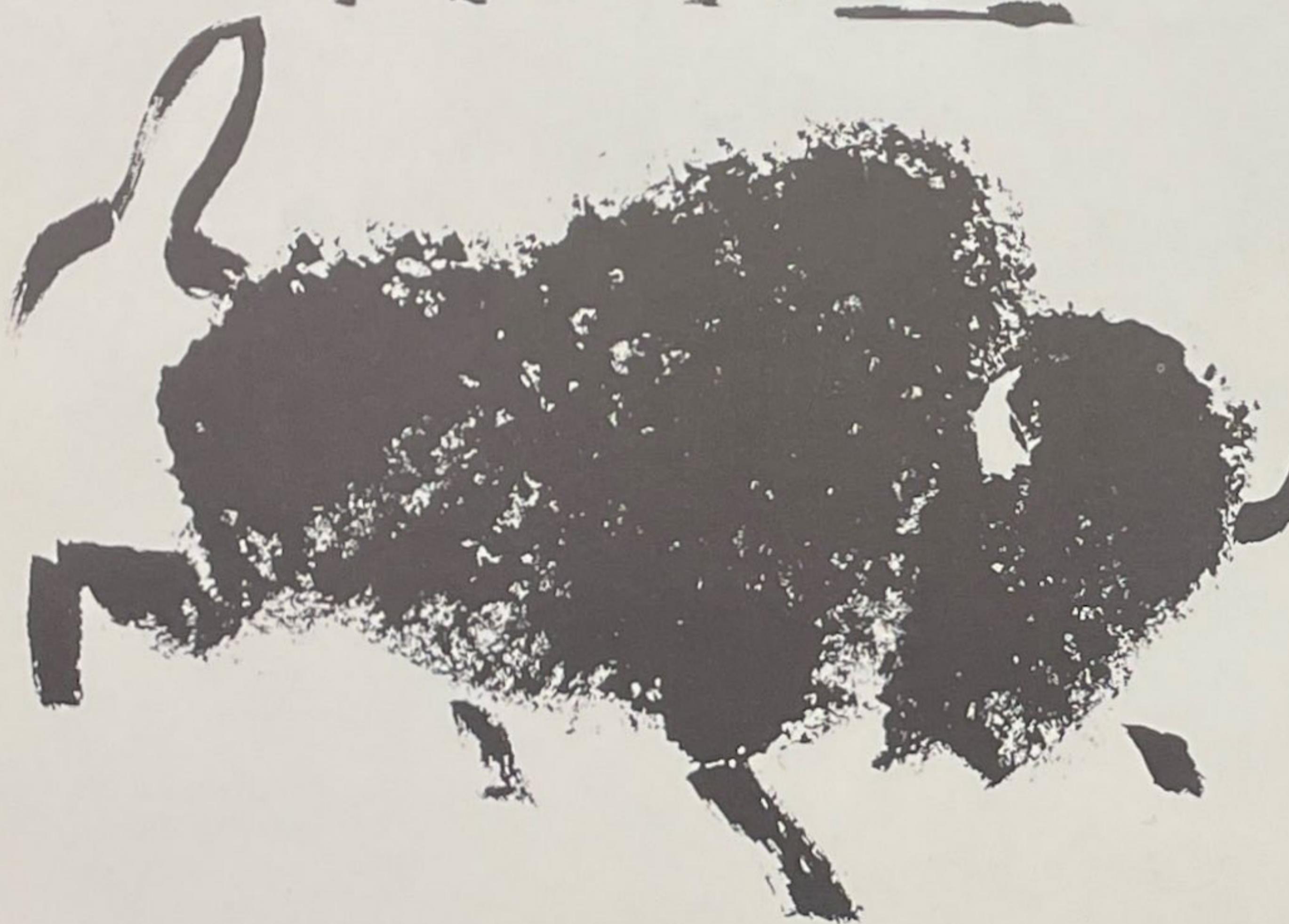
Reeds

Hold a flat brush vertical and press the edge gently on your paper. Try this with an old piece of cellulose sponge too. Draw delicate stems with the inked edge of a stiff paper.



Try a sponge, your thumb, a pipe cleaner

You can make the family group at left with inked cardboard and a few careful dabs with your thumb. That tangled jungle growth above was painted with a bent pipe cleaner. A paintbrush, nearly dry, drew the vines and the climbing monkey. For the buffaloes, dab shapes on the paper with a piece of inky sponge. Use your brush to ink in the legs, tails and horns. Don't be woebegone if your shapes aren't accurate. If your buffalo turns out to look more like a goat or a camel, what's wrong with that?



Here are the tools we used — simple objects you probably have at home. Three of them helped style the flowers at right. The rose is the imprint of an inky ball of string. You'll find the stem a little tricky. Draw it very wet with the stopper of your ink bottle. Then, before it dries, blow it very gently so that the ink spreads out and forms thorns. The flower petals on the far right are the impressions of the inked edge of a folded matchbook. Paint the stem and leaf with an almost dry brush, drawn lightly over the paper.



Gallery

Drawings in ink, pencil and crayon

Mother and Child
Museum of Art, Rhode Island School of Design, Providence



Mothers with their children were the favorite subject of Mary Cassatt, America's first great woman painter. For this study she chose pencil. Notice how the softness of her line helps convey a sense of gentle intimacy and peace.

Through the centuries many other artists have created enduring works in pencil, ink and crayon. Look for their drawings in art books in your library; see how their styles differ. Among others, you might like to study the drawings of these: Leonard Baskin, Michelangelo Buonarroti, Honoré Daumier, Jean Ingres, Käthe Kollwitz, Auguste Rodin, Andrew Wyeth.

A fountain pen is a convenient tool for quick sketching on the spot. Ronald Searle, the British illustrator, used his to catch this fleeting scene on a Montmartre street in Paris.



Faculty member Ben Shahn often uses his art to protest injustice. A fine draftsman, he can say a great deal with line alone. Here, his strong, positive brush lines underscore the force and power of his subject, a character in Shakespeare's *Hamlet*.

From *The Paris Sketchbook*, published by George Braziller, New York





Collection of Mrs. W. Murray Crane, New York

Augustus John, who died in 1961, was once the most sought-after portrait artist in England. He painted many famous people in oil, but for this informal sketch of James Joyce, the writer, he worked in crayon, using the soft lines of the medium to give us his impression of the man, rather than a detailed, literal likeness.



Jean
Albright-Knox Art Gallery, Buffalo
A. Conger Goodyear Collection



Faculty member Austin Briggs used both pen and brush to create the varied textures in this unusual view of a splendid Victorian housetop.

Courtesy of *Good Housekeeping*





Keep a sketchbook

Landscapes, cityscapes, animals, people — the range of subjects to draw is as wide as the world. Take a sketchbook along wherever you go and draw whenever you can, whatever catches your fancy. The sketchbook can be any size at all — even an ordinary pocket notebook is fine. It will be your artist's diary, written in sketches rather than words.

Don't be ashamed of your first drawings. They may not look the way you want them to at all. Never mind — you can learn from them. They're part of you, part of your first steps in training your hand and eye. The important thing is that you draw and draw until it becomes such a habit you'll feel strange when you go anywhere without your sketchbook.



The drawings on this page are from sketchbooks of some of the artist-instructors at the School.